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THE ENGLISH LANGUAGE
ITS
GRAMMAR & HISTORY



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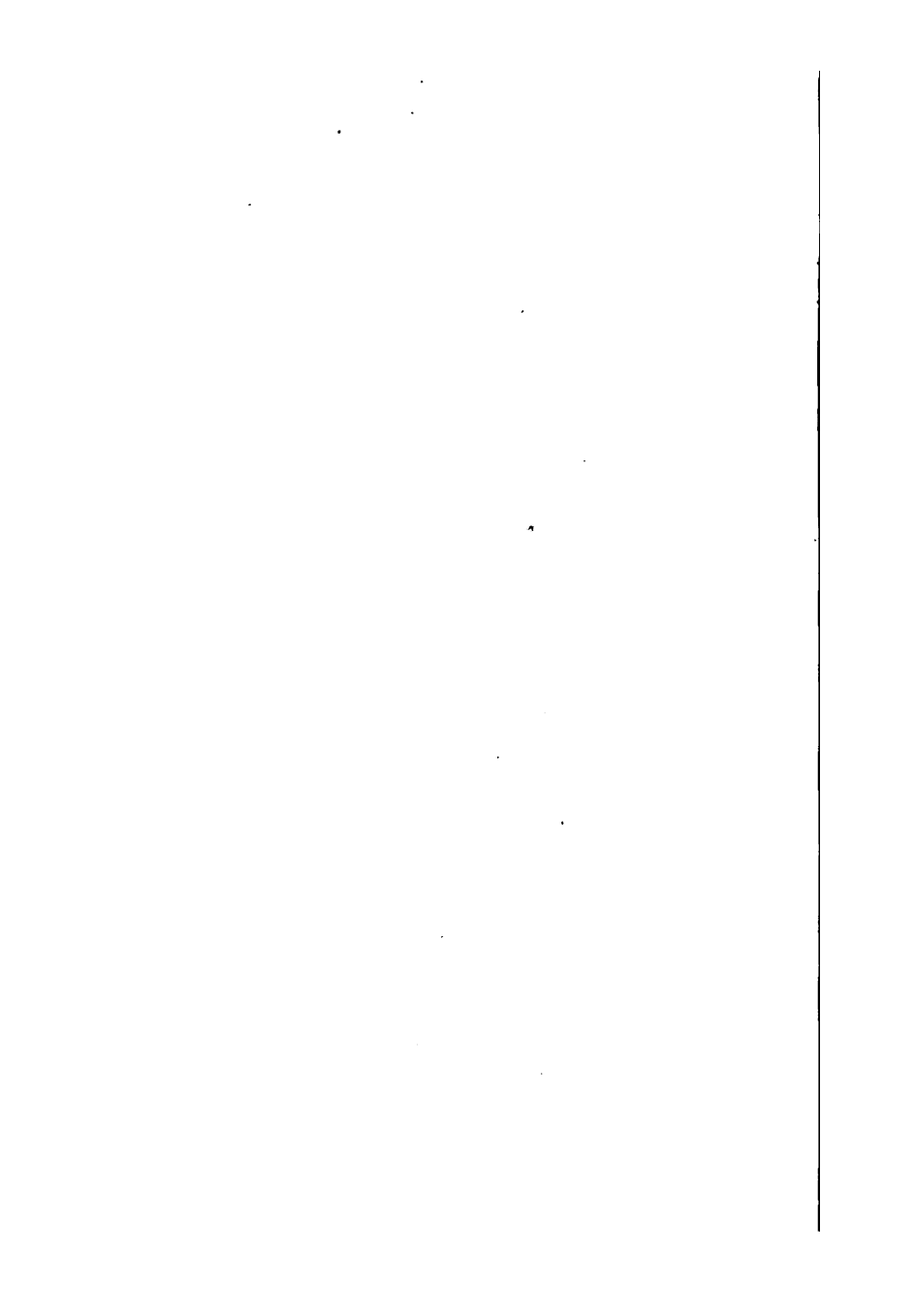
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THE ENGLISH LANGUAGE,

ITS

GRAMMAR AND HISTORY.



THE
ENGLISH LANGUAGE,

ITS
GRAMMAR AND HISTORY :

TOGETHER WITH
A TREATISE ON ENGLISH COMPOSITION,

AND
SETS OF EXERCISES FOR THE ASSISTANCE OF TEACHERS
AND STUDENTS.

BY
THE REV. HENRY LEWIS,
LECTURER AT THE NATIONAL SOCIETY'S TRAINING COLLEGE, BATTERSEA.

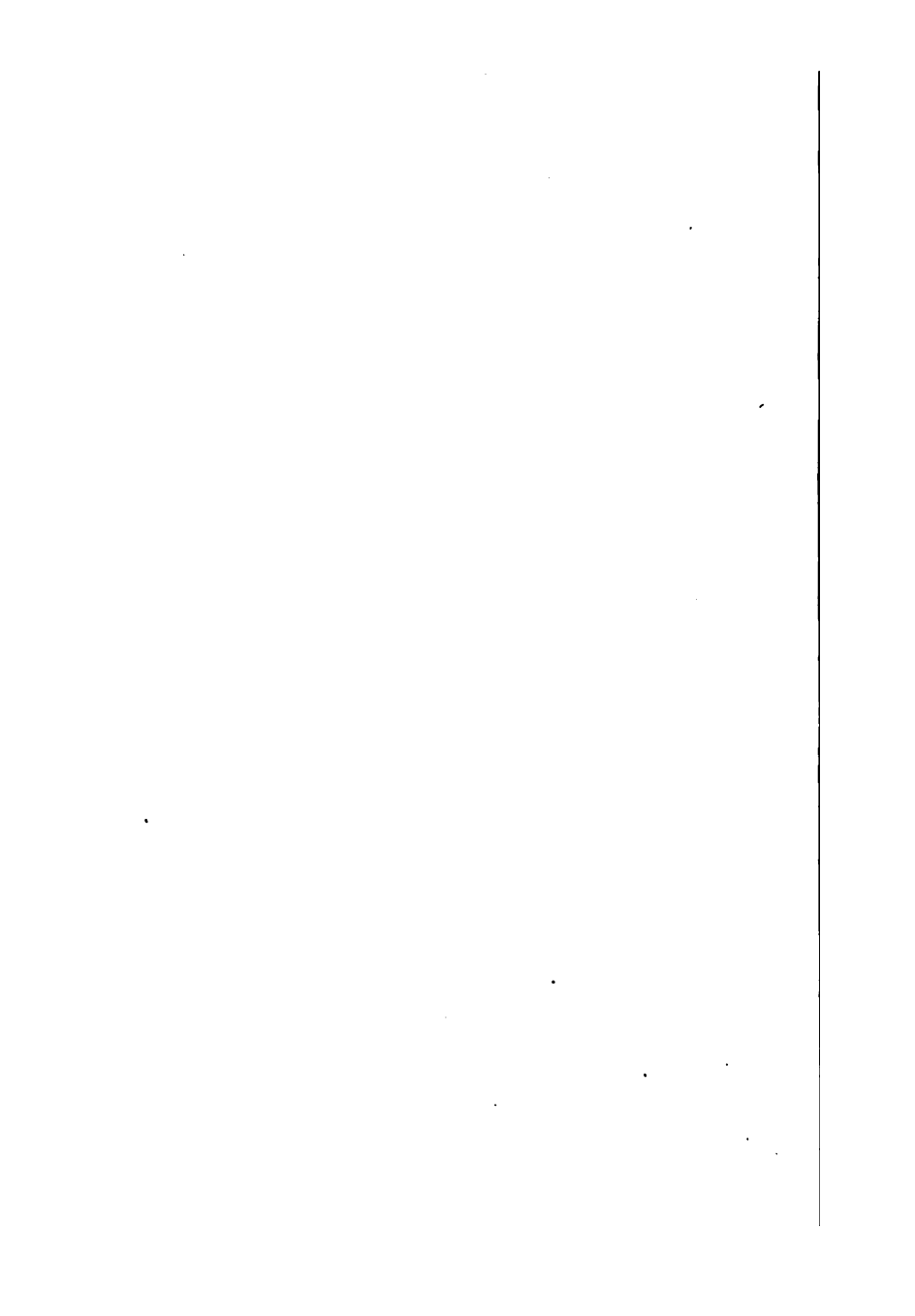


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P R E F A C E.

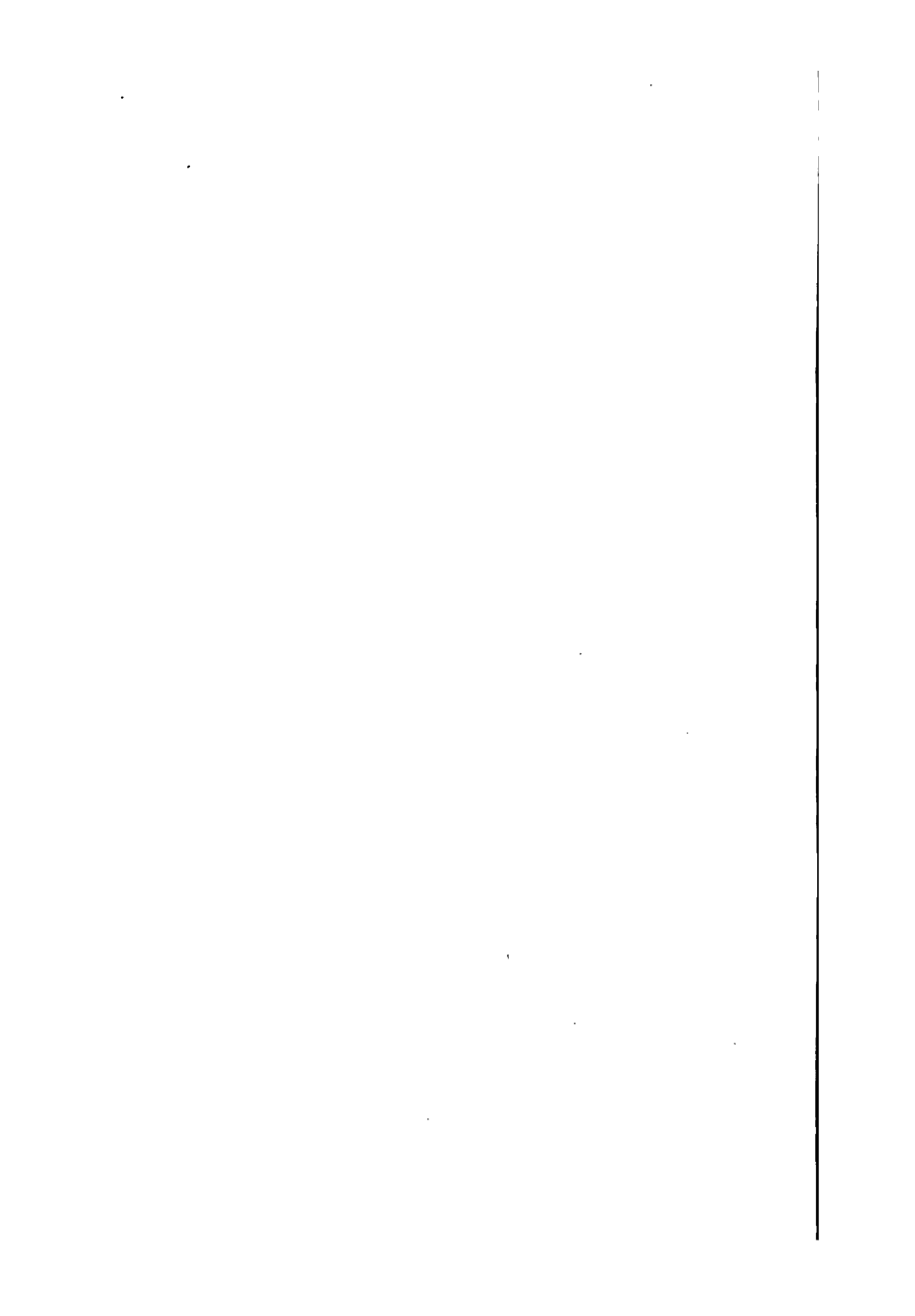
I HAVE endeavoured in this book to construct accurate definitions, such as the pupil will do well to commit to memory, and to base every classification, as well as the general arrangement of the work, upon simple logical principles.

A teacher of grammar should never fail to keep in view the importance of defining and classifying logically.

For the guidance of teachers, and for the assistance of self-taught students, five sets of exercises and examination questions have been added.

The chapters on English Composition are entirely new, and have been produced mainly by preserving and arranging corrections of mistakes made by my own pupils in their examination papers and exercises on this subject. The chapters on English Grammar remain as in the previous edition, except that a few definitions and explanations have been simplified, and additional examples have been inserted.

I desire thankfully to acknowledge much valuable assistance received in the Grammar from the lectures of the Rev. Samuel Clark, the late Principal, and from many suggestions of the Rev. Evan Daniel, the present Principal, of this College.



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PART II.—ENGLISH COMPOSITION.

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PART I.

ENGLISH GRAMMAR.

INTRODUCTION.

WHEN a general is about to lead his army to battle, the first thing that is necessary is that he shall have his men in good order. However brave and loyal they may be, there will be little hope of victory if they form a confused and undisciplined mob, in which every man does that which seems best to himself, but in which there is no unity of action, no recognition of authority, no prescribed work given to each man to do. Order is the first element of success. A good general will arrange his men carefully into regiments and companies, and assign special duties to each. He will carefully train and exercise them, so that they shall not only know their work, but also shall be able to perform it. He will make himself thoroughly acquainted with the special strength of individual men, and then he will show his skill by endeavouring to assign to each the work which he is most fitted to perform.

Every man is a general with regard to the words of his language. He has become acquainted with them

one by one, as from his earliest childhood they have offered to him their services; and although he uses them and finds that they do his bidding, he at last begins to see that they would be much more serviceable to him if he arranged them into classes, ascertained the exact functions of each, and defined the work which each should perform. Our words have active and important services to do for us in life. They have to convey to others our thoughts and wishes; to their keeping we commit the most valuable truths of science; we employ them to fight many of our battles; they must be the guardians to whom we entrust our history, our literature, our laws. We find them willing servants, for they wear the various uniforms we choose to give them, and sometimes change their dress at our bidding. But they need to be looked after most jealously, lest perhaps some useful ones desert our service entirely, some take upon themselves to meddle with business that does not belong to them, and others leave honourable posts in which they were first placed, and degrade themselves to do more menial work.

This is the work which the study of grammar proposes to us. It enables us to look on our words as good generals look on the soldiers of their army.

In pursuing this study the greater part of our work will consist in classifying carefully and logically, in constructing accurate definitions of the terms we propose to employ, so that there may be no ambiguity or misunderstanding in our use of them, and in prescribing the exact functions of each class of words which we obtain.

In our study we shall first arrange into classes the letters which form our alphabet, and then proceed to the study of words. Having classified our words, we shall assign to each class its proper functions, ascertain the recognized rules for the proper combination of words in composition ; and, lastly, we shall inquire into the history of the most prominent or the most interesting words we use.

CHAPTER I.

THE ALPHABET.

THE letters of the alphabet are those symbols which are employed to denote the different elementary sounds of the spoken language. The alphabet is so called from the first two letters of the Greek alphabet, *Alpha*, *Beta*, just as from the first letters of our own alphabet we often speak of it as the A B C. The forms of the letters of the English alphabet have been derived through the Latin from the Greek; the sounds, however, are mostly Saxon.

Originally letters were pictures of various objects.

No language in the world has an alphabet absolutely perfect. To constitute a perfect alphabet the three following conditions must be fulfilled :—

1. There must be one symbol to represent each elementary sound in the spoken language.
2. No elementary sound must be represented by more than one symbol.
3. Elementary sounds that are somewhat similar to each other should be represented by somewhat similar signs, the signs varying according to the degree of likeness in the sounds which they represent.

When tested by these three conditions our own alphabet is found to be very imperfect.

In the first place it is *deficient*, for we have in English more than forty elementary sounds, to represent which we have only twenty-six letters. It is clear, therefore, that in some cases the same letters must be used to represent different sounds. Thus we are obliged to make the letters *g, c, z* represent each two sounds (*get, gender; cavil, civil; hazard, azure*), while the combination *th* represents three sounds (*through, though, Thomas*).

Again, as another result of the deficiency of our alphabet, we are obliged to represent what are called the long vowel sounds, not by distinct letters, but by different combinations. The following classification will show what are the combinations used to denote the lengthened vowel sounds:—

Short.	Long.
a. mat	mate, maid, may, weigh, great, they.
e. met	mete, meat, meet, brief, æther, phoenix, key.
i. fin	fine, sign, thy, buy, height.
o. rob	robe, roast, four.
u. cur	cure.

There are also some vowel sounds in the spoken language, to represent which we have no separate vowels, and hence are obliged to use combinations:—

<i>au.</i> or <i>av.</i>	laurel,	daw.
<i>oi.</i> or <i>oy.</i>	boy,	boisterous, joy.
<i>ou.</i> or <i>ow.</i>	now,	noun, how, hour.

The alphabet used by phonographers or short-hand writers is entirely perfect, being actually constructed in conformity with the conditions enumerated above. It is made to represent, without exception or uncertainty, every sound in the spoken language, so that although

there are many discrepancies between our ordinary-spoken and written languages, the two exactly coincide in phonography.

The letters may be classified in many ways. They are usually divided into two classes, *vowels* and *consonants*; the former so called (*Lat. vocalis, Fr. voyelle*) because they can be sounded alone, the latter (*Lat. consonans, sounding together*) because they can be sounded only when combined with a vowel.

Vowels.—a, e, i, o, u. (w and y are generally called *semivowels*.)

Consonants.—1. *Liquids*: l, m, n, r.

2. *Mutes*: b, p; v, f; z, s; d, t; g, k.

3. *Aspirate*: h.

4. *Redundant consonants*: c, q, j, x.

The liquids are so called because they unite easily with other consonants:—

blow, play, flash;
tomb, stamp, smear;
snow, tongue, think, stand;
bring, true, prove, drive.

It will be seen that the mutes are arranged in pairs, each pair consisting of a sharp and a flat sound. It is important to bear this arrangement in mind, because in the combination of letters to form words, it is the natural, and therefore universal rule, that sharp sounds connect themselves with sharp, and flat with flat. Hence, for example, if a prefix end with a flat mute, and the stem before which it is placed begin with a sharp mute, one of the mutes always alters, so that there are together either two sharps or two flats. Thus the prefix *ad* remains unaltered in *adverse, addict,*

adjure, adjoin, etc., but is changed in *attain, attend, affright*, etc.

For this reason also, to form the plural of any substantive ending in a flat mute, although we write *s* after it, we pronounce it as *z*, e. g. *stags, mounds, crabs, knives*.

Hence also in Latin such combinations as *atingo*, for *ad-tingo*: *attendo*, for *ad-tendo*: *apparo*, for *ad-paro*, etc., but *adjuvo, adjungo, adjaceo*, etc.

According to the organs used most prominently in sounding, the mutes are classified thus:—

1. *labials*, or *lip letters* (*Lat. labia, lips*), *b, p*; *v, f*.
2. *dentals*, or *teeth letters* (*Lat. dentes, teeth*).
d, t, th.
3. *gutturals*, or *throat letters* (*Lat. guttur, the throat*).
g (hard), *k, c* (hard).
4. *sibilants*, or *hissing letters* (*Lat. sibilo, I hiss*).
s, z; *sh*; *c* (soft).

By another classification we may consider that all those letters denoting sounds which may be prolonged at pleasure are vowels. Those denoting sounds formed by checking the vowel sounds, are consonants. We then classify as follows:—

Vowels.—*a, e, i, o, u* (*w, y*).

Consonants.—1. *Formed by checking the vowel-sound at the beginning*: *b, c, d, g, j, k, p, q, t, v*.

3. *Formed by checking the vowel-sound at the end*: *f, h, l, m, n, r, s, x*.

4. *Formed by checking the vowel-sound both at beginning and end*: *z*.

Remarks on Particular Letters.

- h** is silent in the words *heir, honest, honour, hour*. It has lost in English its aspirate character when following *g* in such words as *fight, night, right*. It is aspirated, although not written as the initial letter, in the words *who, whose, whom*; but has ceased to be so in the words *which, what, when*, etc. These words were formerly written *hwo, hwich, hwat*, etc.
- j** has been added to the English alphabet in very recent times. It was formerly denoted by the letter *i*.
- k** and **g** are generally silent before *n*: *sign, condign; knife, know, knowledge*, etc.
- th** has two sounds in English—a sharp and a flat:—*thin, thick, through, throw* (sharp); *this, that, though, then* (flat). The latter sound stands in the same relation to *d* as the former does to *t*, and is thus equivalent to *dh*. In Anglo-Saxon and Old English the sounds were represented by different letters—*þ* for *th*, *ð* for *dh*.
- v** and **u** were formerly represented alike by the letter *u*, although the one is a vowel, the other a consonant. The letter *v* was first used by the Elzevir family at Leyden in the seventeenth century.

On the Interchange of Letters in derivation.

In comparing one language with another, we often find that the letters formed by the same organ are interchangeable according to fixed laws. Hence, to watch these changes, and discover these laws, gives fresh interest to the study of a language, and helps us to master it more easily. The principal changes are as follow:—

- b** is frequently interchanged with other labials. It often becomes *v*, as in the Latin words *ferbui, ferui; sebum, serum*. The *b* in Latin usually becomes *v* in French and Italian: cf. *habere, avere, avoir*. The letter *b* is often inserted between *m* and a liquid, in French words derived from the Latin: *cumulare, combler; numerus, nombre*.

- c. The Latin *c* usually becomes *ch* in the Romance languages. Latin : *caballus, calidus, camera, canis, cantare*; French : *cheval, chaud, chambre, chien, chanter*. The same law of interchange may also be illustrated by the names of places in England. The hard *c* sound of the Latin *castra* becomes softened into *ch* in such words as *Chester, Chichester, Winchester*; but retains its primary sound in *Lancaster, Tadcaster*, etc. It may also be illustrated by comparing such names as *Wick, Northwick, Painswick, Powick*, with *Dulwich, Greenwich, Woolwich*, etc. Cf. also *kirk, church; wake, watch; bake, batch*, etc.

The letter *c* sometimes changes into *g* in French (cf. Latin, *acre, macer*, with French, *aigre, maigre*), or into *s* (cf. Latin, *facimus, licere, placere*, with French *faisons, loisir, plaisir*).

- d. The Latin *d* usually becomes *z* in Italian (cf. Latin, *ardens, medius, pendulus, radius*; and Italian, *arzene, mezzo, penzolo, razzo*), or both in French and Italian is often omitted. (Cf. Latin, *ad, apud, modo, fides*; and Italian, *a, appo, mò, fè*. Also, cf. Latin, *audire, fides, nudus, videre*; and French, *outr, foi, nu, voir*.)
- f in the Teutonic languages interchanges with *b* (cf. Latin, *frater, ferre, frango*, and English *brother, bear, break*). The initial *f* in Latin often becomes initial *h* in Spanish (Latin, *ferrum, filius, facere*; Spanish, *hierro, hijo, hacer*).
- l. The Latin *al* almost invariably becomes *au* in French (cf. Latin, *talpa, albus, delphinus, altus, alter, dulcis*; and French, *taupe, aube, dauphin, haut, autre, doux*).
- p changes often into *v* in the Romance languages (cf. Latin, *coopertus, pauper, ripa*; Italian, *coverto, povero, riva*; French, *couvert, pauvre, rive*).
- s in Latin often becomes final *z* in French (cf. Latin, *casa, nasus, rarus*; and French, *chez, nez, rez*). The Latin initial *s* becomes initial *ç* in French (cf. Latin, *scribere, stabulum, scala*; and French, *écrire, etable, échelle*).

CHAPTER II.

THE PARTS OF SPEECH.

In the classification of our words we must be careful that we arrange them exclusively upon the idea of their various functions; that we do not negligently allow any word to belong to more than one class; and that our arrangement shall include every word in the language.

Before we arrange our words into parts of speech, it will be well to look for a moment to a wider basis of classification, and to consider how all the words in a language may be resolved into two simple classes—**Notional** and **Relational**.

Words are the symbols which we employ to express our thoughts. Now, we may exercise our thought either in considering things themselves, or in considering the relations that exist between things. To denote a single thing of which we can conceive, we employ a **Notional Word** (*boy, tree, house, wisdom, running, happy, to dance*). To denote a relation which exists between two objects, we either alter the form of the word (*John, John's; man, men*), or we employ another word (*of, here, in, now*). When a different word is employed, it is called a **Relational Word**.

Notional words, even when used alone, convey a complete signification to the mind. Relational words have no signification apart from their connection with other words. Thus all the Pronouns are relational words, and have no distinct signification in a sentence unless properly connected with Substantives. The Pronoun *I* has no meaning unless it be known who uses it, and *he* is called *demonstrative* (i. e. pointing), because it refers to nobody definitely unless its

use is accompanied in some way or other with *pointing*; or in other words, it conveys in itself no distinct notion.

The nine classes into which we shall arrange our words are called "Parts of Speech."

There are nine Parts of Speech.—1. SUBSTANTIVE. 2. ARTICLE. 3. ADJECTIVE. 4. PRONOUN. 5. VERB. 6. ADVERB. 7. PREPOSITION. 8. CONJUNCTION. 9. INTERJECTION.

1. **Substantives.**—A Substantive is the name of anything of which we can form a conception. Substantives are of two kinds, Proper and Common: *John, boy.*

2. **Articles.**—An Article is a word placed before a substantive to extend or limit its application: *a, the.*

3. **Adjectives.**—An Adjective is a word which qualifies a substantive: *good, happy, true, bitter.*

4. **Pronouns.**—A Pronoun is a relational word which can be used as the subject or object of a sentence: *I, you, he, that, many, few, mine.*

5. **Verbs.**—A Verb is a word which predicates, that is, which forms a sentence. Verbs are of two kinds—Notional and Relational. Notional Verbs are again divided into Transitive (*he threw the stone*), and Intransitive (*the tree grows*).

When a Relational Verb is used with some part of another verb, merely to express tense, mood, or voice, it is an **Auxiliary Verb**.

Thus there are three kinds of Auxiliary Verbs—those of Tense, Mood, or Voice:—*You WILL come. He MAY go. He WAS injured.*

A Participle is that part of a verb which partakes of the nature of a verb and an adjective:—A *running*

stream. A *defeated* general. The *changing* seasons. *Altered* circumstances.

A Participial Substantive is one that partakes of the nature of a verb and a substantive : *Walking* is healthy. *Talking* is forbidden. We learn *drawing* at school. The *wounded* are taken to the hospital. The *fallen* and the *forsaken* were the objects of his benevolence. All this arises from *transgressing* rules. Your *having refused* necessitates my *going*.

That part of the verb which is formed by the infinitive, preceded by the word *to*, and which may often be used instead of a participial substantive, is called the Supine :—*To walk* is healthy. *To be suspected* is disagreeable.

6. **Adverbs.**—An Adverb is a word which qualifies or limits some other word in a sentence with regard to time, place, manner, degree, etc., *frequently, there, well, exceedingly*.

7. **Prepositions.**—A Preposition is a word which joins a substantive or pronoun to some other word, and governs that substantive or pronoun in the objective case :—I wrote *to* her. We lived *in* London.

8. **Conjunctions.**—A Conjunction is a word which connects sentences, and shows the relation between them :—John is here, *and* James is coming.

9. **Interjections.**—An Interjection is a word which stands apart from the construction of a sentence, and is thrown in merely to express sudden thought or emotion :—*Oh ! alas !*

1.—SUBSTANTIVES.

Proper Substantives are the particular names of particular individuals. *Rome, Ganges, Plato, Milton.*

They are so called from a Latin adjective *proprius, peculiar*. A Proper Substantive is thus a name *peculiar to an individual*.

Common Substances are names given in common to whole classes. *Ship, book, flower.*

Instead of *proper* and *common*, we might use the terms *particular* and *general*, to designate these two classes of substantives.

Strictly speaking, a proper substantive denotes only one individual, and cannot be used with the article prefixed. There are, however, exceptional cases in which we depart from this rule, and use proper substantives with the article, or in the plural number. In such cases, however, the proper substantive is really used as common :—

I am going to the bookseller's to buy a *Shakspeare*.

The Wilsons live next door to us.

Every substantive in the English language belongs to one or other of these two classes. It is, however, useful to notice three other kinds of substantives, which, although common, group themselves into distinct classes under that head, and thus call for special notice.

An Abstract Substantive is the name of an attribute regarded in our minds as having an actual and independent existence.

These substantives are called *Abstract*, from a Latin participle *abstractus, drawn from*.

Every object has certain qualities. Thus a man may be *good* or *bad*, *weak* or *strong*; a room may be *warm* or *cold*; a story is *true* or *false*. If we abstract, or *draw off* these qualities, and consider them apart from the object, as themselves existing, the names we give them are *Abstract Substantives*; e. g. *goodness, badness, weakness, strength, warmth, coldness, truth, falsity.*

Abstract substantives are generally formed from adjectives and verbs by the addition of certain affixes,—

goodness, badness, weakness.

warmth, dearth, youth, birth, strength.

scarcity, stability, falsity.

bravery, roguery, treachery.

A Collective Substantive is a name given collectively to a whole class; as flock, herd, multitude. These can be used either in the singular or plural number.

A Participial Substantive is one that partakes of the nature of a verb and a substantive:—Seeing is believing. Writing is a useful exercise. “The forms of the departed enter at the open door.”—It should be remembered that a participial substantive not only has case itself, but also has the power of governing a substantive or pronoun in the objective case:—*Writing a letter is a useful exercise. Seeing you makes me feel more contented.*

To substantives belong PERSON, NUMBER, GENDER, and CASE.

Person is that relation which limits the signification of a substantive, a pronoun, or a verb, to some person speaking, some person spoken to, or some person or thing spoken of. There are three persons—the first, second, and third. In nearly all cases substantives are used in the third person.

Number is the relation of unity or plurality, denoted by the form of a word.

There are two numbers—the singular and the plural.

When a single object is mentioned, the substantive denoting it is said to be in the *singular* number; *e. g. man, house, ox.*

When two or more objects are denoted by a common substantive, the substantive is said to be in the *plural* number; *e. g. men, houses, oxen.*

In Greek, Anglo-Saxon, Old German, and other languages, there was a form called the dual number, used to denote only two individuals. Such a form still exists in Icelandic. It is, however, an inflection which is more cumbersome than profitable, and hence the tendency of languages has been to abandon its use. The plurals of English substantives are formed in three general ways:—

1. By adding *s* to the Singular; as, boys, girls, parents. There are, however, several modifications of this:—

1. After sibilant sounds (*s, sh, ch, x*) *-es* is added instead of *s*, as a matter of phonetic necessity: *churches, classes, brushes, boxes*. The same termination is also added to words ending in *o*: *hero, heroes; negro, negroes; potato, potatoes; motto, mottoes*. When the *ch* termination is hardened into a *k* sound, there is no necessity for adding *-es*: *monarch, monarchs; stomach, stomachs*.

2. When the singular ends in *y*, preceded by a consonant, the plural is formed in *-ies*: *lady, ladies; ruby, rubies*.

3. Some substantives of Anglo-Saxon origin that end in *f* or *fe*, form the plural in *-ves*: *calves, lives, loaves, knives, staves, wives*. In all such words, however, the *f* of the singular was formerly sounded as *v*, and in the verbs from which many of the substantives are formed, the *v* still remains: *life, to live; strife, to strive; wife, to wive; half, to halve*.

2. By adding *-en* to the Singular:—*Ox, oxen; brother, brethren; child, children*. A few other examples of this inflection survive, but under altered forms in the words *kine* and *swine* (from *cow* and *sow*); in *chicken*, which is the proper plural of *chick*, and in such forms as *shoon* for *shoes*, *housen* for *houses*, *eyne* for *eyes*. In Early

English, examples of this termination are very common : *colen, coals ; deden, deeds ; fon, foes ; weden, garments (cf. widow's weeds) ; tren, trees, etc.*

3. By changing the Vowel Sound:—*Goose, geese ; foot, feet ; tooth, teeth ; mouse, mice.*

Miscellaneous Remarks on Number.

1. Some substantives have two plurals, differing slightly in signification:—

<i>brother, brothers, brethren.</i>	<i>genius, geniuses, genii.</i>
<i>cloth, cloths, clothes.</i>	<i>index, indexes, indices.</i>
<i>die, dies, dice.</i>	<i>penny, pennies, pence.</i>

2. Some substantives—generally those having a collective signification—admit of no change to denote the plural: *deer, sheep, mackerel, grouse, salmon.* The words *horse* and *foot*, when used in a military sense as referring to cavalry and infantry, are singular in form, but plural in meaning, and hence require to be followed by a plural verb:—*A hundred foot are sent forward. Five thousand horse have arrived.*

3. Some words, from their meaning, admit of no plural: *malice, humility, wisdom, gold, silver, darkness, pride*; or else take a plural with signification slightly changed: *wines, sugars, lights, powders.*

4. Conversely, the idea of plurality is so closely connected with some substantives that they have no singular: *aborigines, amends, annals, antipodes, archives, bowels, credentials, dregs, goods, hustings, matins, measles, news, nuptials, obsequies, odds, premises, thanks, tidings, vespers, victuals, wages.* We should also mention the names of single things consisting of two parts, which are used only in the plural: *scissors, snuffers, nut-crackers, tongs, trousers.*

5. The words *alms* and *riches* are really singular. We are apt to mistake them for plurals because they happen to end in *s*, although that letter is here only a part of the singular. The former is the Anglo-Saxon *ælmesse*, the latter the French *richesse*. The singular number of the word *alms* is obvious from Acts iii. 3: "*asked an alms,*" i. e. "*an almesse.*" In Chaucer the plural *richesses* occur. The words *means* and *pains* may be

used as singular or plural :—*By this means ; he took much pains* (singular). *Your means are slender* (plural). When *mean* is used as a corresponding singular, it changes its signification, and becomes equivalent to *medium* :—*There is a mean in all things*.

6. Names of sciences, though plural in form, are regarded as singular : *mathematics, mechanics, optica*.

7. Foreign words half naturalised form their plurals as in the languages from which they come : *cherub, cherubim ; seraph, seraphim ; phenomenon, phenomena ; index, indices ; genus, genera ; radius, radii ; memorandum, memoranda ; terminus, termini ; iris, irides*.

8. In forming the plural of a compound word, the ending is either affixed to the most prominent part of the compound, or the parts are regarded as forming but one word, and the plural ending is placed last :—*Two courts-martial ; three lord chancellors ; two spoonfuls ; ten lady visitors*.

Gender is the grammatical distinction of Sex.

In English there are two Genders of Substantives,

MASCULINE and FEMININE.

In English, gender belongs to those substantives denoting persons and animals ; the names of *things* have no gender. In most other languages, *all* substantives have gender, and all adjectives and participles change their form to agree with the gender of the substantives they qualify. In English, a substantive has no gender unless that which is denoted by it has sex ; in other words, the distinction of gender in English grammar is coincident with that of sex. Thus, in Latin, although the words *liber* and *manus*, and in French the words *livre* and *main*, are respectively masculine and feminine, the corresponding words in English, *book* and *hand*, have no gender. By some English grammarians, these words which have no gender would be called **NEUTER** ; but as it is the proper work of grammar to deal with the functions and inflexions which words

have, not with those which they have not, it is better to recognise only two genders.

A large number of words in English are used in reference to either sex, and are then said by some grammarians to have a COMMON GENDER. Such words are *parent, cousin, neighbour, friend, enemy, relation, etc.*

We have three ways of denoting the gender of substantives:—

1. By employing different words for the **Masculine and Feminine**:—*Boy, girl; brother, sister; cock, hen; drake, duck; earl, countess; father, mother; husband, wife; king, queen; son, daughter; uncle, aunt.*

2. By **Prefixes**:—*He-goat, she-goat; manservant, maid-servant; cocksparrow, hensparrow.*

3. By **Affixes denoting the Feminine**:—

-**ess**. *Huntress, mistress, waitress, duchess, authoress, abbess, empress, heiress, hostess, princess, lioness, negress, tigress.* This termination is the same as the Latin in *-ix*, and the French in *-ice*: Latin, *actor, actrix*; French, *acteur, actrice*; English, *actor, actress*. The Latin termination appears unaltered in several of our words: *executrix, testatrix, prosecutrix.*

-**ine**. *Hero, heroine; vixen, the proper feminine of fix or vix, a fox; margrave, margravine.*

-**ster**. *Spinster.* The proper corresponding masculine termination is *er*, as in such words as *baker, brewer, rhymers, punner, hawkers*; of which the proper feminines are *bagster, brewster, rhymester, punster, hawkster* or *huckster*. The distinction of gender has, however, been lost in such words. A large number of English feminine substantives of this class have fallen into disuse:

sewster, readster, fruitester, dwellster, etc. Whitester, as the feminine of *whiter* (i. e. *bleacher*), occurs in Shakspeare's "Merry Wives of Windsor," act iii., sc. 3.

We sometimes, in English, assign gender to the names of *things*, thus connecting the notion of sex with objects that are thought of as possessing attributes analogous to those of sex. In our own language, this deliberate use of personification belongs rather to rhetoric and poetry than to grammar. We usually speak of the *sun* as masculine, of the *moon* or of a *ship* as feminine. In German and in Old English the rule is reversed.

The principle of personification, of course, is that we attribute the masculine gender to the names of things which are remarkable for strength or dignity—the feminine to those remarkable for gentleness or beauty.

"For *Winter* came; the wind was *his* whip;
One choppy finger was on *his* lip;
He had torn the cataracts from the hills,
And they clanked at *his* girdle like manacles."—*Shelley*.

"Of *Law*, no less can be acknowledged than that *her* seat
is the bosom of God, *her* voice the harmony of the
world. All things in heaven and earth do *her* homage,
the very least as feeling *her* care, and the greatest as
not exempted from *her* power."—*Hooker*.

The same word may be regarded as sometimes masculine, sometimes feminine, according to the connection in which it stands:—

"The wrathful heaven veiled *his* face behind black thunder-
clouds."

"He lifts me to the golden doors,
The flashes come and go;
All heaven bursts *her* starry floors,
And strows *her* light below."—*Tennyson*.

As a general rule the feminine form is derived from the masculine; in the following substantives, however, the masculine is derived from the feminine: *bride, bridegroom; duck, drake; goose, gander; widow, widower.*

Case.—Case is the relation of an agent, possessor or object, denoted either by the position or by the form of a substantive or pronoun.

There are three Cases—Nominative, Possessive, and Objective.

In substantives only the possessive is denoted by inflexion, the nominative and objective in the same sentence being distinguished generally by position. Thus in the sentence *John praises Henry*, there is nothing in the form of either substantive to denote case, and hence we usually assume that the substantive coming before the verb is the nominative—that following it the objective. In all cases where this order is departed from, the nominative and objective can be readily distinguished by the context. *The usual order is always reversed in interrogative and imperative sentences, and in sentences in which the objective case is a relative pronoun.*

1. *Instances of the nominative following its verb:—*

Where are you?

“Be thou also over five cities.”—*Luke* xix. 19.

“Be thou an example of the believers.”—1 *Tim.* iv. 12.

“Break we our watch up.”—*Hamlet.*

“Tread we a measure.”—*Scott.*

“Now abideth faith, hope, and charity.”—1 *Cor.* xiii. 13.

“Thine is the kingdom.”—*Matt.* vi. 13.

“Thereby hangs a tale.”

“Then and there was hurrying to and fro.”

2. *Instances of the objective preceding its verb:—*

“Rapine they accounted lawful and honourable.”—*Scott.*

“Jesus I know, and Paul I know.”—*Acts* xix. 15.

“The notice which you have taken of my letters.”—*Dr. Johnson.*

- "This *outrage* James resolved to *commit*."—Macaulay.
 "As I came up the valley, *whom* think ye should I see?"—Tennyson.
 "*Honey* from the gnarled hive I'll bring,
 And *apples* wan with sweetness gather thee."—Keats.
 "*A midnight vigil* holds the swarthy bat."—Pope.

Sometimes in a sentence there are two nominatives, of which one is joined to a participle, but is not directly connected with the principal verb. The nominative so joined is then said to be the *Nominative Absolute*:—

- The moon rising*, we resumed our journey.
The sun having set, we were obliged to return.
The father being dead, his son succeeded him.
 "And *the Gospel ended*, shall be sung or said this creed following, *the people still standing* as before."
The case being exceptional, I consent to your proposal.
My father being absent, we were unwilling to proceed further.
The messenger having been delayed, we were kept in suspense.

The *Nominative Absolute* in English exactly corresponds to the *Ablative Absolute* in Latin. The construction of all sentences in which this usage occurs is alike; there must be—a nominative,—a participle,—a second nominative,—a verb,—and the two nominatives must not be in apposition.

In Old English there are instances of an *Objective Absolute*:—

- "*Him destroyed*, all else will follow."—Milton.

When a substantive is used vocatively, and therefore stands apart from the construction of the sentence, it is said to be the *Nominative of Address*; as, *John*, I wish to speak to you. The term is objectionable, because the so-called nominative of address is frequently in apposi-

tion to the objective case, as in the above instance. It would be preferable to acknowledge a Vocative Case.

In construction the syntactical rule is, that the verb *to be* takes the same case after it as before it.

I am he.

It is I.

He is not the man I intended.

The POSSESSIVE CASE is that form of the substantive or pronoun which is generally used to denote possession: *John's book, Mary's bonnet.*

The possessive relation may also be denoted by the objective case following the preposition *of*:—*The house of John, the bonnet of Mary.*

The possessive case does not always denote possession, as in the expressions *a day's work, the king's murderers, the week's wages.* *John's portrait* may denote either a portrait belonging to John, or a portrait representing John.

The possessive case is denoted in English by the addition of an apostrophe and *s* ('*s*) to the nominative: *John, John's.* If, however, the nominative ends in an *s* sound, and the repetition of the letter would be offensive to the ear, only the apostrophe is added: *Moses' face, Jesus' sake, Felix' room, Phœbus' lamps, Venus' son.*

The use of the apostrophe is of comparatively recent origin, and was probably first devised by printers for distinguishing between the possessive case and the plural number.

In forming the possessive case of compound substantives, the apostrophe and *s* are sometimes added to the last word (*the Lord Chancellor's house*), and sometimes to both substantives (*Wilson's the jeweller's shop*).

In Saxon and Old English the cases were denoted by inflexion, just as in Latin and Greek. The most ordinary ending for the genitive was *-es* (*Christes gospel, Godes name*); and hence, the vowel being replaced by an apostrophe to denote omission, the modern way of denoting this case.

There seems to have been a belief very prevalent in England some years that the *'s* was a corrupted form of the pronoun *his*, so that *the King's crown* would be equivalent to *the King his crown*. The absurdity of this supposition will immediately appear by attempting to apply it to any feminine or any plural substantive; for *Mary's book, the children's toys*, cannot possibly be equivalent to *Mary his book, the children his toys*. It is to be regretted that in our Prayer Book we still retain the expression "*Jesus Christ his sake*."

The OBJECTIVE CASE is that which follows transitive verbs in the active voice, and prepositions: *John threw a stone. He was on the wall.*

Various relationships may be denoted by the manner in which a substantive in the objective case follows a transitive verb. Sometimes in a sentence there will be found two objectives following one verb; sometimes a single objective, but that one not directly connected with the verb. All the different ways in which an objective may come after a verb, are included in the following tabulation of objects.

1. When the transitive verb denotes an action that passes over directly to the object, that object is said to be DIRECT: *I love my friends. He injured me.*

2. When in one sentence two objects follow the verb, of which one is direct, and the other may have the preposition *to* or *for* implied before it, the latter is called the INDIRECT OBJECT: *I wrote him a letter. We will*

tell you a tale. "My father gave me honour." "Grant thee thy heart's desire." "Give us this day our daily bread."

3. An intransitive verb may sometimes be used transitively, and then govern an objective case of kindred form or kindred meaning as its COGNATE OBJECT: *He ran a race. "Let me die the death of the righteous." He lived a life of infamy. Sleeping the placid sleep of childhood.*

4. Sometimes in a sentence there are two objective cases after one verb—one being the direct object, and the other a secondary object denoting the effect of the action upon the first object. Because this construction usually follows the verb *to make* (Latin, *facere, factus*), the second objective is called the FACTITIVE OBJECT: *We made him our leader.* The factitive object can always be detected by its capability of having the supine *to be* implied before it:—*We made him (to be) our leader. I consider him a gentleman. We thought him a scholar. They have appointed you governor. We shall elect you president. They believed him the culprit. That does not constitute me an elector. "Who maketh his angels spirits."*

5. When in a sentence the action denoted by the verb is reflected back upon the subject, and the nominative and objective refer to the same person or thing, the object is called the REFLEXIVE OBJECT: *I bethought myself. He betook him to his home. "I gat me to my Lord right humbly." "Haste thee, nymph, and bring with thee." "I'd lay me down and die." "Get thee to thy rest again." "He who hath bent him o'er the dead."*

"Turn thee, O Lord, and deliver my soul." "Thou art a place to hide me in." "Hold thee still in the Lord." "In his word will I comfort me."

6. When an objective case follows a verb which does not govern it directly, but to which it stands in a kind of adverbial relation, the objective is said to be the **ADVERBIAL OBJECT**. The adverbial object usually follows verbs denoting *time, space, motion, quantity*, etc.; and in many cases its place can be supplied by an adverb. (*He did it three times*; or, *He did it thrice*.) *We walked several miles.* "*He swam the broad river.*" *It happens every day.* *He remained a whole month.*

II.—ARTICLES.

The Articles in English are *an* (or *a*) and *the*. The article differs from the adjective in that it limits, but does not qualify; it differs from the pronoun in not being able to stand alone and take case.

A is called the indefinite article, because although it refers only to one individual, it does not indicate any particular individual: *a man, a house*.

The is called the definite article, because from a whole class it points to one individual, or collection of individuals: *the man, the houses*.

The indefinite article is another form of the numeral pronoun *one*, and thus corresponds to the French *un*, the German *ein*, the Scotch *ane*, etc. Hence it can only be used to limit substantives in the singular number, or to give a singular collective signification to substantives in the plural number: *a few men, a dozen boys*.

The definite article *the* is etymologically allied with the demonstratives of place: *this, that*.

The article always stands immediately before the substantive it limits, or immediately before the word limiting or qualifying the substantive: *a man, a few men, a good man*. When, however, the substantive is limited by either of the words *such, so, all, many*, the article changes its place: *such a large apple, so high a wind, all the class, many a man*.

The definite article may be prefixed to a plural adjective to denote that the adjective is used substantively and collectively: "*The young are slaves to novelty, the old to custom*."

The indefinite article is sometimes used before proper substantives to denote a class: *I have bought a Milton*.

*"This man his party deems a hero;
His foes, a Judas or a Nero."*

When the article is repeated before two or more substantives, it calls attention to each of them separately:—

We will consider *the* causes and *the* effects.

The books, *the* pictures, and *the* furniture are to be sold.

"Leave not a foot of verse, a foot of stone,

A page, a grave, that they can call their own."—*Pope*.

"To a strong spirit, difficulty is a stimulus and a triumph."

"There is a difference between a liberal and a prodigal hand."

"No figures will render a cold or an empty composition interesting."

III.—ADJECTIVES.

An Adjective may qualify a substantive in three ways.

1. When the adjective stands before the substantive, and adds to it a distinct notion of quality, we say that it qualifies the substantive **ATTRIBUTIVELY**: *a good boy, a fine day, the fresh air, pleasant recollections.*

2. When the adjective stands after the substantive, and connects itself with the predicate of the sentence, we say that it qualifies **PREDICATIVELY**: *The boy is good. The man is innocent. Henry will be happy. The scholars have been attentive. My friends are very kind. The scheme was successful. The child is thirsty.*

3. When the adjective stands after the substantive, and expresses the effect of the action denoted by the preceding verb, we say that it qualifies the substantive **FACTITIVELY**: *The news made me happy.* The factitive qualification of an adjective corresponds to the factitive object, and the two are often interchangeable. (*I consider him a clever boy. I consider him clever.*) When an adjective qualifies factitively, it can always have the supine *to be* implied before it: *John appeared happy. Mary seems fretful. I will make your friends comfortable. Open your hand wide. The room feels damp. I believe the man guilty. The girl was considered handsome.*

Adjectives qualify *pronouns* predicatively or factitively, not attributively.

We shall be ready.

You seem unhappy.

They appear comfortable.

Comparison of Adjectives.—Most adjectives are capable of changing their form in order to denote comparison. There are two degrees of comparison, the Comparative and Superlative, which are usually formed by adding *er* and *est* to the simple adjective: *small, smaller, smallest*.

When, however, the adjective is a word of more than two syllables, it is generally compared by prefixing the relational adverbs *more* and *most*: *beautiful, more beautiful, most beautiful*. This plan is adopted simply to avoid the use of long and ungainly words. In the English, however, of less than two hundred years ago, nearly all adjectives were compared by means of the affixes, without regard to the length of the word. Hence, in Bacon we meet with *grievousest, famousest*; in Shakspeare, with *violenteest*; in Milton, with *virtuoseest, viciousest, elegantest, artificialest, sheepishest*; in Gray, with *impudentest*.

The superlative degree should never be used in speaking of the comparison of two objects: “the *larger* apple of the two;” the *largest* apple in the basket.”

The comparative ending in *-er* in English corresponds to that in *-or* in Latin. There are a few Latin comparatives that have been introduced into English, and have retained their original termination in *-or*; *interior, exterior, inferior, superior, anterior, posterior, prior, ulterior, senior, junior, major, minor*. These words, however, though comparative in form, are used as positive, and hence cannot be followed by the word *than*. In this respect they are like the following comparatives of pure English origin.

The following adjectives cannot be compared:—

1. Those denoting perfect and invariable qualities :

almighty, perfect, supreme, eternal, dead, right, wrong, square, full.

2. Those denoting material : *brazen, golden, wooden.*

3. Such adjectives as the following, denoting qualifications of time and place : *perpetual, weekly, daily, annual, French, African.*

Although we often speak of one thing being *more perfect* than another, and use such comparatives as *blacker, fuller*, we should remember that such uses are not strictly correct. In employing them we do not wish to signify that one thing is *perfect*, another *black*, and another *full*, while the things in question are respectively *more perfect, blacker, and fuller*, which would be absurd; but that one thing is *imperfect*, another *not black*, and a third *not full*, while the things in question are nearer respectively to *perfection, to blackness, and to fulness.*

There are many words in English which are not adjectives, but which end in *-er*, and always involve a notion of the comparison of two things : *rather, whether, neither, either, over, under.*

Rather is the proper comparative of an old adjective, *rathe*, now obsolete, signifying *early*. Hence, in Milton's 'Lycidas,' "*Bring the rathe primrose that forsaken dies.*"

The following adjectives are compared irregularly :—

good,	better,	best.
bad,	worse,	worst.
far,	farther,	farthest (or further, furthest).
late,	later,	latest (or latter, last).
near, }	nearer,	nearest.
nigh, }	nigher,	nighest or next.
old,	older,	oldest (or elder, eldest).

IV.—PRONOUNS.

Pronouns, as their name indicates, can be used instead of nouns (or substantives) in the structure of sentences. In their function and position with regard to the substantives with which they are connected, they most closely resemble adjectives and the articles. They differ, however, from the adjectives in that they *limit* substantives but do not *qualify* them, and from the articles in that they can stand alone and take case.

The actual number of pronouns in the language is comparatively small, but they are used in construction to perform functions of such different kinds that there is considerable difficulty in classifying them. We have to include in the classification all those words which *in position* resemble adjectives (*this, few, all, five*), but which we cannot recognise as adjectives because our definition has excluded from that class all words that do not *qualify*. The following arrangement will include all the pronouns in the English language.

Pronouns are of eight kinds:—1. PERSONAL; 2. DEMONSTRATIVE; 3. RELATIVE; 4. INTERROGATIVE; 5. RECIPROCAL; 6. DISTRIBUTIVE; 7. INDEFINITE; 8. NUMERAL.

1. **Personal Pronouns.**—These are used only in the first or second person, and, because the sex of the person speaking or the person spoken to is always regarded as obvious, the personal pronouns have no distinction of gender. They are of three kinds:—

1. SIMPLE PERSONAL.—*I, my, me; we, our, us; thou, thy, thee; ye (or you), your.*

2. POSSESSIVE PERSONAL.—The possessive personal pronouns are *mine, thine; ours, yours*. A possessive pronoun is one that denotes possession, but is not in the possessive case.

They are formed from the possessive case of the simple personal pronouns; e.g. *mine, thine, and yours*, from *my, thy, and your*. The possessive case of the simple personal pronoun requires to be followed by a substantive, which it

limits; the possessive pronoun always stands alone, and is never in the possessive case:—

That hat is *mine* (nom. case after *is*).

John gave away his book, but I kept *mine* (obj. case governed by *kept*).

The possessive pronouns *mine* and *thine* are sometimes used instead of the possessive cases *my* and *thy*, when the word following begins with a vowel-sound. It should, however, be remembered that this change is simply euphonic, and that the words, having no claim to be regarded as possessive pronouns beyond that of mere form, should be looked upon as personal pronouns in the possessive case:—“*Thine hand shall be lifted up upon thine adversaries, and all thine enemies shall be cut off.*”—Micah v. 9.

The possessive pronouns in English stand in the same relation to the possessive case of other pronouns, as in French the pronouns *le mien, le tien*, etc., stand to the pronouns *mon, ton*, etc.

3. REFLEXIVE PERSONAL, distinguished by the endings *-self* or *-own*:—*Myself, my own; thyself, thy own; ourselves, our own; yourselves, your own.*

2. Demonstrative Pronouns.—Used in reference to some person or thing which is either pointed at or has been named before. Demonstrative pronouns are of five kinds:—

1. SIMPLE DEMONSTRATIVE:

he,	she,	it,	they.
his,	her,	its,	their.
him,	her,	it,	them.

The word *his* was formerly used as neuter instead of *its*. The word *its* occurs very rarely in Shakspeare or Milton; never in Bacon; and only once in the Bible. The following quotations will illustrate its former use:—

“A tree that will bring forth *his* fruit.”—*Ps.* i. 2.

“Mine eye hath seen *his* desire.”—*Ps.* liv. 7.

“The fruit-tree yielding fruit after *his* kind.”—*Gen.* i. 11.

“If the salt have lost *his* savour.”—*Matt.* v. 13.

“The gate opened to them of *his own* accord.”—*Acts* xii. 10.

2. POSSESSIVE DEMONSTRATIVE :

his, hers, its, theirs.

The masculine possessive *his* cannot be distinguished in form from the possessive case. (*This is his hat. This hat is his.*) There is, however, a possessive pronoun, *his'n*, which survives as a vulgarism, formed like *mine* and *thine*.

3. REFLEXIVE DEMONSTRATIVES : *himself, his own ; herself, her own ; itself, its own ; themselves, their own.*

In these the affix *-self* is added, not to the possessive case, as in the possessive personal pronoun, but to the objective.

4. DEMONSTRATIVES OF PLACE : *this, these ; that, those.*

Yon and *yonder* are sometimes used as demonstratives of place.

"Near *yonder* copse, where once the garden smiled."—*Goldsmith.*

"*Yon* Cassius hath a lean and hungry look."—*Shakspeare.*

"Nor *yon* volcano's flaming fountain."—*Shelley.*

5. DEMONSTRATIVES OF COMPARISON ; *same, such.* These are used in peculiar constructions. *Same* requires to be immediately preceded by the definite article (*the same man*), and *such*, when limiting a singular substantive, requires to be immediately followed by the indefinite article (*such a man*). Both of them require to be followed by the words *as, which, or that* :—

Such as go down to the sea.

The *same* man that I saw.

The *same* thing which I said.

He is not *such* a man as his predecessor.

This is just *such* a decision as we anticipated.

You do not tell the *same* story as your brother.

Show me the *same* articles as you have done before.

"*Such* harmony is in immortal souls."

3 & 4. Interrogative and Relative Pronouns.—Alike in form.

Who, whose, whom, which, that, and the compounds, *whoever, whosoever, whichever,* etc.

As and *but* are sometimes relative pronouns.

Who should be used only in reference to persons; *which* to things; *that* in reference to persons or things:—*The man who speaks; the man that speaks; the book which I bought; the book that I bought.*

When *that* is used as a relative pronoun, a preposition or governing word cannot precede it:—The person *to whom* I alluded; the person *that* I alluded to.

The relative pronoun must agree with its antecedent in number, person, and gender. Although they never alter their form to express this agreement in number and person, they require the verbs following them to do so.

“*O thou that tellest good tidings to Zion.*”

“*Unto me who am less than the least of all saints.*”

Frequently in a sentence the relative pronoun is omitted.

“Men must reap the things they sow.”—*Shelley.*

“It is not that offends.”—*Shakspeare.*

“There is a willow grows ascant the brook.”—*Id.*

“Was ever father so bemoaned a son.”—*Id.*

“He is a good huntsman, can catch some—not all.”—*Burton.*

Sometimes the antecedent of a relative pronoun is omitted:—

“*Who steals my purse steals trash.*”—*Shakspeare.*

“Vengeance strikes *whom* heaven decrees to fall.”

“*Who* stuck and spangled you with flatteries, washes it off.”—*Shakspeare.*

“*Who* will may pant for glory.”—*Cowper.*

“Nor does it follow that *who* fights must fall.”—*Crabbe.*

The compounds *whoever*, *whosoever*, etc., generally have the antecedent omitted:—

Whoever pleases (*he*) may be present.

Whosoever comes (*he*) shall be admitted.

Whichever you offer I will accept (*it*).

What, as a relative, is equivalent to a relative and its antecedent (*that which*): *Tell me what* (i. e. *that which*) *he said*. As an interrogative, it can be used either alone (*What did you say?*) or to limit the substantive which follows it (*What book did you ask for? What men were present?*) *That* is sometimes used instead of *what*, as equivalent to *that which*: "*To do always that is righteous in thy sight.*" "*We speak that we do know, and testify that we have seen.*"

Which, as an interrogative, is always used partitively, and loses its distinctive neuter character: *Which of you will go?* It is sometimes used to limit a substantive: "*Which things are an allegory.*"

What, in such expressions as *what with this and what with that*, loses its pronominal character, and becomes a partitive adverb.

Whether was formerly used as a pronoun in reference to one of two objects: "*Whether of them twain did the will of his father?*"

When the word *as* is a relative pronoun its antecedent is *such, same, so much*, etc. :—

"Our soldiers perform *such* feats *as* they are not able to express."—*Addison*.

"I wish all men did heartily believe *so much* of this *as* is true."—*Jeremy Taylor*.

"To be the *same* in thine own act and valour *as* thou art in desire."—*Shakspeare*.

"*Such* *as* go down to the sea."—*Psalter*.

The word *but* is often used as a relative pronoun, and a negative at the same time :—

There is no one *but* will agree with me.

"No scene of life *but* has contributed
Much to remember."—*Rogers*.

"There breathes not clansman of thy line
But would have given his life for thine."—*Scott*.

The relative and demonstrative pronouns have three genders—masculine, feminine, and neuter.

5. **Reciprocal Pronouns**, used to denote mutual interchange of action: *each other, one another. They loved one another. They are kind to each other.*

6. **Distributive Pronouns**.—*Each, every, either, neither*, of these *neither* is plural, and the remaining three singular:—

Each has his own appointed work.

Every man is subject to these conditions.

Either of them will be sufficient.

Neither of the members were present.

7. **Indefinite Pronouns**, denoting quantity indefinitely: *all, any, any one, much, no, no one, none, some, some one*, etc. Have you *any* money? We have papered *all* the room. Did you see *any one*? *No one* has called this morning. "Our little *ones*." *Some one* inquired for you. There is *some* wine in the bottle, but not *much*.

8. **Numeral Pronouns**, denoting number.

The simple names of numbers are called **CARDINAL NUMERALS**, and may be used substantively, or to limit substantives:—*He took five apples, but three of them were very small.*

Those numerals which denote the place of one individual in a series are called **ORDINAL NUMERALS**:—*He brought me the second volume, but the first was not ready.*

Those numerals denoting definite parts of a whole are called **FRACTIONAL NUMERALS**:—*A quarter of a mile; two-fifths of the nuts.*

Those numerals denoting number indefinitely are called **INDEFINITE NUMERALS**:—*All, every, few, many, such, several, some, etc.* *All* the nuts; *every* student was present; *many* persons were frightened, but *few* were injured; *several* letters have arrived, and *some* have been answered.

NOTE.—In such cases as *It rains, It is said, They say*, the pronouns, because they have no determined antecedent, are called **INDETERMINATE PRONOUNS**. *One*, in such phrases as *One hardly knows what to do*, is called an **INDEFINITE PERSONAL PRONOUN**, because it is always used in the first person, referring to the speaker himself in an indefinite manner. The word has no etymological connection with the numeral *one*, but corresponds to the French indefinite *on* in such expressions as *on dit, they say*. The French *on* is an abbreviation of *homme*, from the Latin *homo*, and thus corresponds to the German indefinite *man*—*man sagt = on dit*.

The following table represents concisely the foregoing arrangement of the pronouns:—

PRONOUNS.	1. Personal ..	a. Simple personal.
		b. Possessive personal.
		c. Reflexive personal.
	2. Demonstrative.	a. Simple demonstrative.
		b. Possessive demonstrative.
		c. Reflexive demonstrative.
		d. Demonstratives of place.
		e. Demonstratives of comparison.
3. Interrogative.		
4. Relative.		
5. Reciprocal.		
6. Distributive.		
7. Indefinite.		
8. Numeral ..	a. Cardinal.	
	b. Ordinal.	
	c. Fractional.	
	d. Indefinite.	

V.—VERBS.

A Verb is a word which predicates, that is, which forms a sentence. Verbs are of two kinds—NOTIONAL and RELATIONAL.

If the verb predicates an action done or suffered, it is a Notional Verb, and either transitive or intransitive: *Trans.* He *threw* the stone; the window *was opened*. *Intrans.* The sun *shone*; the child *awakes*.

If the verb is used merely to denote some relation of tense, mood, or voice, or to couple two parts of a sentence together, it is a Relational Verb:—

I <i>shall</i> write.	The door <i>is</i> open.
I <i>may</i> go.	The man <i>was</i> injured.

With regard to verbs, we have to consider their CONJUGATION, VOICE, MOOD, TENSE, NUMBER, and PERSON.

1. **Conjugation.**—Conjugation is the joining of the simple notion of the verb with its various relations of voice, mood, tense, number, and person.

There are four ways in which this process of joining may be performed; that is to say, there are four conjugations:—

1. *Simple Conjugation*: *I praise*.

2. *Emphatic Conjugation*, used to denote emphasis or denial, or to ask a question: *I do praise*. *Do I praise?* *I do not praise*. This conjugation affects none but Notional Verbs, and even these only the present and past tense of the active voice, by help of the particles *do* and *did*. In all other cases the simple conjugation

is used instead of the emphatic, and the speaker conveys his meaning by additional emphasis. Thus, the forms *I shall praise*, *I am praised*, belong to the simple conjugation; but a speaker can so use them as to make his *tone* express emphasis without the necessity of employing another form.

3. *Progressive Conjugation*, used to denote continuance or progression of action: *I am praising*; *I was praising*.

In English we have no good forms for expressing the passive voice of verbs in this conjugation. We are therefore compelled to use such expressions as, *The house is being built*; *the meat is being cooked*. The old forms were much preferable: *The house is a building*; *the meat is a cooking*; *the book is reprinting*; *the horse is training*; *my room is papering*. In the latter forms, however, all *constructive* trace of the passive voice has disappeared.

4. *Paulo-post Conjugation*, used to denote an action that is, was, or will be about to be done. It has two forms:—

<i>I am about to praise.</i>	<i>I am going to praise.</i>
<i>I was about to praise.</i>	<i>I was going to praise.</i>

Many of the forms in the last two conjugations are so awkward that they are seldom used, and, from their “*roundabout*” way of expressing relationships have been called *periphrastic*.

2. **Voice.**—Voice is the relation which connects the notion of a transitive verb most prominently either with the doing or with the suffering of an action.

There are two voices—Active and Passive.

The Active Voice is that form of a transitive verb which makes the doing of an action most prominent in a sentence : *The teacher praises his class.*

The Passive Voice is that form of a transitive verb which makes the suffering of an action most prominent in a sentence : *The class is praised by the teacher.*

There sometimes occur, in English, instances in which transitive verbs are used peculiarly, and denote neither the doing nor the suffering of an action. Because such verbs seem to form a class midway between the active and passive voice, some grammarians have proposed to recognize a *Middle Voice* :—

The sentence *reads* badly.

The doors *open* at seven o'clock.

"A rose *will smell* as sweet by any other name."

The water *feels* cold this morning.

The proper explanation of such uses is that a transitive verb may in certain cases lose its transitive character, and become an intransitive verb. This change takes place in the verbs of the sentences quoted above. The verbs are not transitive in *function*, and hence we should regard them as intransitive.

In doing the work which we assign to them in various sentences, transitive verbs may adapt themselves to our needs, and permit us occasionally to use them intransitively; while, on the other hand, intransitive verbs may be used transitively; just as in the emergencies of a campaign a few horse-soldiers may be found capable of serving on foot, and a few foot-soldiers capable of serving on horse. No general, however, would place these in a middle class by themselves, but would regard them either as cavalry or infantry according as they served on horse or foot on the particular occasion in question.

3. Mood.—The mood or mode of a verb (from the Latin, *modus*, manner) is its manner of expressing an action.

In English there are four moods—INFINITIVE, INDICATIVE, IMPERATIVE, and SUBJUNCTIVE.

1. *The Infinitive Mood* is the simple notion of the verb, unlimited by any conditions of number and person: (*to*) *teach*, (*to*) *have taught*.

2. *The Indicative Mood* is that form of the verb which is used in asserting, denying, or asking a question: *I teach*. *He has taught*. *They will teach*.

3. *The Imperative Mood* is that form of the verb which is used in commanding or entreating.

In English all verbs in the imperative are used in the *present tense* and the *second person*. There are, however, occasional instances of an imperative in the present perfect tense (*have done with it*), and of an imperative in the first person:—

“*Break we* our watch up.”

“*Tread we* a measure, said young Lochinvar.”

“*Praise we* the Lord.”

In modern English these would be ordinarily regarded as verbs in the indicative mood.

4. *The Subjunctive Mood* is that form of the verb which is used to imply supposition or uncertainty, or for stating actions which are dependent on or subjoined to (Latin, *subjunctus*) other actions.

If it *were* fine we would go.

It is much to be regretted that in modern English the use of the subjunctive is dying out so rapidly. A select class of writers and speakers, however, adhere to

it, and use it with advantage. The proper rule is, that it not only should be used as a matter of taste in all cases where doubt or supposition is implied, but that in subordinate sentences it should follow certain conjunctive words as regularly as it follows certain words of a like character in Greek, Latin, German, or French. Some of the words which the subjunctive appears to have followed are—*except, how, if, lest, so, that, though, till, unless*. A few quotations from our best English authors will illustrate this:—

- except.** "I will not let thee go, except thou *blest* me."
Gen. xxxiii. 26.
- "Ye shall not go hence except your youngest brother come hither.—*Gen. xlii. 15.*
- how.** "How sad it *were* for Arthur, should he live!"
Tennyson.
- if.** "If thou *be'st* he."—*Milton.*
 If I *were* in your place.
 "If *'twere* done when 'tis done, then *'twere* well
 It *were done* quickly."—*Shakspeare.*
 "If thy brother *trespass* against thee."—*Luke xvii. 3.*
- lest.** I am cautious lest I be deceived.
- so.** "I reckon not, so it *light* well aimed."
 "And so thou *purify* thy soul."
 "And so thou *lean* on our fair Father, Christ."
Tennyson.
- "So that this prospect *be* with pity."—*Bacon.*
- that.** "That thou *appear* not unto men to fast."—*Matt. vi. 18.*
 "O that my head *were* waters."—*Jer. ix. 1.*
 "If I will that he *tarry* till I come."—*John xxi. 22.*
 "I would that I *were* dead."—*Tennyson.*
- though.** "Though he *slay* me, yet will I trust in him."
Job xliii. 15.
 "Though he *were dead*, yet shall he live."—*John xi. 25.*
 "Though the philosophers of that kind *be* gone."
Bacon.
 "Sunk though he *be* beneath the watery floor."—*Milton.*

- till.** "Ye do show the Lord's death till he *come*."
1 Cor. xi. 26.
"Till civil-suited morn *appear*."—*Milton*.
"Till the livelong daylight *fail*."—*Id.*
- unless.** Unless he *come* soon, I must go.
"I *had fainted* unless I had believed."—*Psa.* xxvii. 13.
"No poet ever sweetly sung,
Unless he *were*, like Phoebus, young."—*Swift*.
"Any one may speak unless he *have* already *spoken*."

4. Tense.—Tense is the relation of time expressed by the verb.

There are three simple distinctions of time—Present, Past, and Future; and hence, corresponding respectively to these, we have three simple grammatical tenses. But as an action at any time may be either imperfect or perfect, we have to allow altogether six tenses:—

1. Present Imperfect, *I praise*.
2. Present Perfect, *I have praised*.
3. Past Imperfect, *I praised*.
4. Past Perfect, *I had praised*.
5. Future Imperfect, *I shall praise*.
6. Future Perfect, *I shall have praised*.

The perfect tenses are used to denote actions regarded as perfect in the time spoken of. The *action* is perfect; the *time*, present, past, or future. The perfect tenses, both in the active and passive voice, are formed by placing the perfect participle of the verb conjugated after some part of the auxiliary verb *to have* (*have, have been, had, had been, shall be, etc.*). Verbs of motion, however, may form their perfect tenses with the help either of some part of the verb *to have*, or some part of the verb *to be*:—

He has arrived.	He is arrived.
You had come.	You were come.
We shall have come.	We shall be gone.

In speaking of the future time, if the notion of futurity is introduced into the sentence by an adverb, or by any other word, there is no necessity for using a verb in the future tense; and in such cases the tendency is to use the present tense:—

I go to London *to-morrow*.
 We depart for Paris *next week*.
 The post closes in *half an hour*.
 "Duncan comes here *to-night*."—*Shakspeare*.

The Present Tense is often employed in animated narrative, to describe *past* events, and is then called the *Historic Present*.

"Soon *is* the court convened; the jewell'd crown
Shines on a menial's head; amid the throng
 The monarch *stands*, and anxious for the event,
 His heart *beats* high."—*Southey*.

The future tense is formed by the help of the auxiliary verbs *shall* and *will*. To denote simple futurity we use *shall* in *first person*, and *will* in the *second* and *third*:—

I *shall* go.
 Thou *wilt* go.
 He *will* go.
 The train *will* be late.

In asking a question, however, in the second person, it is customary to use *shall* as well as *will*:—

Shall you go?
Shall you arrive early?

The word *will* always implies choice or determination.

If I simply foretel my own action, I speak of it as a thing in which my will is not concerned.

I *shall* go.

I *shall speak* to him.

If, however, I foretel the action of another person, I suppose that he acts from choice, and therefore use the verb *will* :—

He *will* go.

He *will speak* to me.

If we depart from the ordinary rule, and use *will* in the *first person*, or *shall* in the *second* or *third*, we denote something besides simple futurity :—

1. *Determination.*

I *will* not consent.

2. *Certainty.*

"Rome *shall* perish."

"Ye *shall* see my face no more."

"The triangles *shall* be equal."

3. *Promise.*

"I *will* assist you."

4. *Command.*

"Thou *shalt* not kill."

5 & 6. Number and Person.—The verb must always take the number and person of its nominative. In the plural there is no variation in the form of the verb to denote number or person. In Old English, verbs in the plural ended in *-en*. This termination fell into disuse early in the sixteenth century.

"And thei seyden to hym, Where is he? He seith, I woot not. Thei ledden him that was blind to the Pharisees, eft the Pharisees axiden hym how he had seyn."—*Wyclif*.

"And rayn came down, and floodis camen, and wyndis blewen, and thei hurliden in to that hous, and it felle doum."—*Wyclif*.

It is customary in formal and authoritative language to use the pronoun and verb in the plural number, although the speaker is singular. Hence such expressions as "we command," "we will," "our hand and seal," in royal and legal documents. The usage is also followed by editors and preachers in their official character.

In English, as well as in French, German, and Italian, the pronoun *thou* and the singular verb agreeing with it have fallen into disuse:—*Art thou well? Are you well?* The singular pronoun and verb are seldom used except in the language of prayer.

CONJUGATION OF THE VERB *To Teach*.

I.—SIMPLE CONJUGATION.

ACTIVE VOICE.

PASSIVE VOICE.

1. *Indicative Mood.*

<i>Present Imperf.</i>	I teach.	I am taught.
<i>Present Perfect.</i>	I have taught.	I have been taught.
<i>Past Imperfect.</i>	I taught.	I was taught.
<i>Past Perfect.</i>	I had taught.	I had been taught.
<i>Future Imperf.</i>	I shall teach.	I shall be taught.
<i>Future Perfect.</i>	I shall have taught.	I shall have been taught.

2. *Subjunctive Mood.*

<i>Present Imperf.</i> (If)	I teach.	(If) I be taught.
<i>Present Perfect.</i>	— I have taught.	— I have been taught.
<i>Past Imperfect.</i>	— I taught.	— I were taught.
<i>Past Perfect.</i>	— I had taught.	— I had been taught.
<i>Future Imperf.</i>	— I shall teach.	— I shall be taught.
<i>Future Perfect.</i>	— I shall have taught.	— I shall have been, etc.

3. *Imperative Mood.*

<i>Singular.</i>	Teach (thou).	Be (thou) taught.
<i>Plural.</i>	Teach (ye).	Be (you) taught.

4. *Infinitive Mood.*

<i>Imperfect.</i>	(To) teach.	(To) be taught.
<i>Perfect.</i>	(To) have taught.	(To) have been taught.

II.—EMPHATIC CONJUGATION.

1. *Indicative Mood.*

<i>Present.</i>	I do teach.
<i>Past.</i>	I did teach.

2. *Subjunctive Mood.*

<i>Present.</i>	(If) I do teach.
<i>Past.</i>	— I did teach.

3. *Imperative Mood.*

<i>Singular.</i>	Do thou teach.
<i>Plural.</i>	Do ye teach.

NOTE.—All other forms are wanting in this Conjugation.

III.—PROGRESSIVE CONJUGATION.

1. *Indicative Mood.*

<i>Present Imperf.</i>	I am teaching.	I am being taught.
<i>Present Perfect.</i>	I have been teaching.	I have been being taught.
<i>Past Imperfect.</i>	I was teaching.	I was being taught.
<i>Past Perfect.</i>	I had been teaching.	I had been being taught.
<i>Future Imperf.</i>	I shall be teaching.	I shall be being taught.
<i>Future Perfect.</i>	I shall have been, etc.	I shall have been being taught.

2. *Subjunctive Mood.*

<i>Present Imperf.</i>	(If) I teach.	(If) I be being taught.
<i>Present Perfect.</i>	— I have been, etc.	— I have been being, etc.
<i>Past Imperfect.</i>	— I were teaching.	— I were being taught.
<i>Past Perfect.</i>	— I had been, etc.	— I had been being, etc.
<i>Future Imperf.</i>	— I shall be, etc.	— I shall be being, etc.
<i>Future Perfect.</i>	— I shall have been teaching.	— I shall have been being taught.

3. *Imperative Mood.*

<i>Singular.</i>	Be (thou) teaching.	Be (thou) being taught.
<i>Plural.</i>	Be (ye) teaching.	Be (ye) being taught.

4. *Infinitive Mood.*

Imperfect. (To) be teaching. (To) being taught.
Perfect. (To) have been teaching. (To) have been being taught.

IV.—PAULO-POST CONJUGATION.

1. *Indicative Mood.*

Present Imperf. I am about to teach. I am about to be taught.
Present Perfect. I have been, etc. I have been, etc.
Past Imperfect. I was about to teach. I was about to be taught.
Past Perfect. I had been, etc. I had been about to be, etc.
Future Imperf. I shall be, etc. I shall be about to be, etc.
Future Perfect. I shall have been, etc. I shall have been, etc.

2. *Subjunctive Mood.*

Present Imperf. (If) I be about to (If) I be about to be taught.
 teach.
Present Perfect. — I have been, etc. — I have been, etc.
Past Imperfect. — I were, etc. — I were, etc.
Past Perfect. — I had been, etc. — I had been, etc.
Future Imperf. — I shall be, etc. — I shall be, etc.
Future Perfect. — I shall have been — I shall have been about
 about to teach. to be taught.

3. *Imperative Mood.*

Singular. Be (thou) about to teach. Be (thou) about to be taught.
Plural. Be (ye) about to teach. Be (ye) about to be taught.

4. *Infinitive Mood.*

Imperfect. (To) be about to teach. (To) be about to be taught.
Perfect. (To) have been about, etc. (To) have been about, etc.

PARTICIPLES.

Imperfect. Teaching. Being taught.
Perfect. Having taught. Having been taught.

NOTE.—Many of these forms are unusual and complicated. This arrangement, however, includes every form of the verb that can possibly occur.

Relational Verbs.—Relational Verbs are those which convey no distinct notions by themselves, but are used with other verbs to denote various kinds of relationships. They include verbs of four kinds :—

1. Those auxiliary verbs which are used with other verbs merely to denote tense, hence called **TENSE AUXILIARIES**:—I *have* taught; I *shall* teach. These in parsing should always be taken with the verbs with which they are connected, and regarded as forming with them but one part of speech.

2. Those auxiliaries which are used with other verbs or parts of verbs merely to form the passive voice, hence called **VOICE AUXILIARIES**:—I *am* praised; I *have been* injured. These in parsing should always be taken with the verbs connected with them, and should be regarded as forming with them but one part of speech.

3. Those auxiliaries which are used to denote other relationships than those of time or voice, and which in construction always require to be followed by the infinitive mood—hence called **MOOD AUXILIARIES**:—I *may* teach. The mood auxiliaries must always be parsed apart from the verbs they modify.

The mood auxiliaries are—*can, could; may, might; must, ought; should, would.*

Ought is an auxiliary verb, but in construction requires to be followed by the supine—not by the infinitive: I ought to go.

The distinction in construction between notional verbs and mood auxiliaries is, that the former require to be followed by the supine, the latter by the infinitive. The notional verbs *see, hear, feel*, which are usually called verbs of perception, and the verb *let*, omit the sign *to* from the

supine following them:—*I saw him go. I heard him speak. I felt it move. I let him depart.* It will be seen that these verbs are followed by the supine, not the infinitive, by using them in the passive voice, when the sign *to* immediately reappears: *He was seen to go. You were heard to speak. It was felt to move.* Dare is a notional verb that may have the sign *to* omitted before the supine which follows it: *I dare you to do it.*

“*I dare do all that may become a man;*

Who dares do more is none.”—*Shakspeare.*

The exceptional nature of the relational verb *ought* has been noticed above.

4. That verb which is used to couple two parts of a sentence together, and to show the relation between them, *i. e.*, the verb *to be*, hence called the copulative verb: *He is the culprit.* When the verb *to be* is used as synonymous with *to exist*, it becomes a notional verb. All the verbs are included in the following table:—

VERBS.	{	1. Notional.	{	1. Transitive.	{	1. Used in Active Voice.
				2. Intransitive.		2. Used in Passive Voice.
		2. Relational.		1. Tense Auxiliaries.		
				2. Voice Auxiliaries.		
				3. Mood Auxiliaries.		
				4. Copulative Verb “to be.”		

Participles.—The Participle is a verbal adjective, and may be either imperfect or perfect: *glaring, injured.* Participles qualify substantives in the following ways:—

1. *Attributively.*—*A loving man; a glaring light; an injured friend.*

2. *Factitively.*—*He seems reviving. It keeps the spring stretched.*

3. *Predicatively.*—*The merchant, compelled by circumstances, declared himself a bankrupt. The culprit, moved by entreaty, confessed his crime. John, refusing to hear me, went out of the room. Looking forward to your assistance, I undertook the task.*

In the progressive conjugation and in the passive voice (*She was singing; The cup is broken*), although the participles qualify predicatively, they must not be parsed as such. They are in these cases inseparably connected with other parts of a verb, and should be regarded in parsing as forming with those parts but one part of speech.

4. *Absolutely.*—*His letter arriving, I answered it at once.* The participle qualifies absolutely in all cases where the nominative absolute is used.

In all cases where the participial form remains but the verbal character has disappeared, the word should be regarded as an ordinary adjective: *the dining hall; a dressing case.* In the phrases *a walking tourist, a walking stick*, the word *walking* is in the first case a participle, in the second case an adjective, because the tourist walks, but the stick is simply used in walking.

It should be remembered that those words which have the participial form, but are not formed from verbs, cannot be regarded as participles. Thus the words *misbegotten, unknown, unheard, renowned*, are ordinary adjectives, because we have no verbs, *to misbeget, to unknow, to unhear, to renown*, from which they could be derived.

The Infinitive and Supine.—The Infinitive Mood follows those relational verbs which we call *mood auxiliaries* :—

You may *go*.
 I could not *see* him.
 You should *have thought* of that before.

The Supine is formed from the infinitive, by prefixing *to*. It is frequently used instead of the participial substantive: *Seeing is believing*; *To see is to believe*. It may also be governed by *notional verbs* and by *adjectives*.

By notional verbs.—He was told *to go*.
 I ran *to find* him.
 He was summoned *to appear*.
 I know him *to be* guilty.

By adjectives.—It is good *to eat*.
 I am willing *to go*.
 He is able *to defend* himself.
 "I am not worthy *to be called* thy son."
 It is terrible *to think of*.
 You are not fit *to appear*.

It is also sometimes used as an adjective: A sight *to be seen*; a danger *to be avoided*; a friend *to be valued*.

REMARKS ON OTHER CLASSIFICATIONS OF VERBS.—

Although all verbs are comprised under one or other of the divisions *notional* and *relational*, several other classes of verbs might be mentioned, obtained by other arrangements than the one we ourselves have adopted. We shall not however, mention these as distinct classes, because our classification has already exhausted all the verbs in the language, and we must not make a cross-division. Still, it is necessary that the student should be acquainted with other classes of verbs.

1. *Regular and Irregular Verbs*:—

Regular verbs are those which form their past tense and perfect participle by adding *-d* or *-ed*; as, *fill, filled, filled*; *move, moved, moved*.

Irregular verbs are those which form their past tense and

perfect participle in some other way, generally by changing the vowel.

These are sometimes called respectively *weak* and *strong verbs*, and the names are preferable, because those which we call *irregular* are in reality the most regular. The tendency, however, is to form the past tense and perfect participle by the ending *-d* or *-ed*, or the corresponding sharp dental *-t* or *-et*; hence there are numerous instances of strong verbs that have become weak, while we have not a single instance of weak verbs that have become strong.

The following are some of the irregular verbs in the language, with the past tense and perfect participle:—

am,	was,	been.	eat,	ate,	eaten.
{ arise,	arose,	arisen.	hang,	hung,	hung, or
{ drive,	drove,	driven.			hanged.
{ write,	wrote,	written.	drink,	drank,	drunk, or
{ bite,	bit,	bitten.			drunken.
{ blow,	blew,	blown.	give,	gave,	given.
{ grow,	grew,	grown.	bid,	bade,	bidden.
{ throw,	threw,	thrown.	{ shake,	shook,	shaken.
{ do,	did,	done.	{ take,	took,	taken.
{ forget,	forgot,	forgotten.	{ speak,	spoke,	spoken.
{ tread,	trod,	trodden.		or spake,	
{ spring,	sprang,	sprung.	{ break,	broke,	broken.
{ swim,	swam,	swum.	{ hold,	held,	held, or
{ sing,	sang,	sung.			holden.
{ find,	found,	found.	{ fall,	fell,	fallen.
{ grind,	ground,	ground.	work,	worked,	worked, or
{ bind,	bound,	bound.		or wrought,	wroughten.

Among the verbs once forming their past tense by internal changes, but now by the addition of *-d* or *-ed*, the following may be mentioned:—

bake,	boke.	swell,	swoll.
creep,	crope.	weep,	wope.
climb,	clomb.	melt.	molt.
glide,	glode.	help.	help.
leap,	lope.	seethe.	sod, sodden.
shape,	shope.	delve,	dalve, dalven.

2. *Defective verbs* are those which are defective in some of their parts. All the relational verbs are more or less defective, the copulative verb having but one voice, many of the auxiliaries but two tenses. Other defective verbs are *beware, forego, quoth*.

Causative verbs are those which denote the cause of action. They are usually transitive verbs formed from cognate intransitive verbs. Thus the verbs *fell, lay, raise, set, bate*, are causative verbs, and formed respectively from the verbs *fall, lie, rise, sit, bite*.

4. *Frequentative verbs* are those which denote the constant repetition of action. They are often formed from other verbs, and are usually distinguished by the terminations *-er* or *-le* preceded by a double consonant: *chatter, flicker, flutter, glimmer, glitter, shimmer, splutter, twitter, babble, bubble, dabble, dribble, grabble, grapple, nibble, prattle, ripple, scribble, tattle*.

5. *Reflexive verbs* are those which can be used only with a reflexive object: *bethink, behave, betake*.

6. The verbs *methinks* and *meseems* are called *Impersonal verbs*. They are equivalent to *it appears to me, it seems to me*. The former has a past tense, *methought*.

VI. ADVERBS.

Adverbs are of two kinds—Notional and Relational. Notional adverbs are those which qualify some other word, and add a distinct notion to it: *greatly, virtuously, warmly*.

Relational Adverbs are those which limit some other word, but add no distinct notion to it: *very, here, then*.

Adverbs may qualify or limit any part of speech except an article, conjunction, and interjection.

1. Substantive.—*Only Henry has arrived.*

2. Adjective.—*The apple is scarcely ripe. It is very pretty.*

3. Pronoun.—*He is ashore. I only am left. Yours most faithfully.*

4. Verb.—Verb: He writes *well*. You came *quickly*.
 Participle: Walking *quickly*, I arrived in good time.
 A *greatly* honoured friend.
 Participial Subst.: Walking *slowly* wearies me.
 Riding *out* is agreeable.
 Supine: To speak *fluently* is an accomplishment.
5. Adverb.—You go *rather* slowly. He rides *very* well.
6. Preposition.—His room is *immediately* over mine.
 He lives *exactly* opposite us.
 I was *nearly* under the wheels.

Some adverbs have the same degrees of comparison as adjectives.

much,	more,	most.
near,	nearer,	next.
soon,	sooner,	soonest.

Nearly all the prepositions may become adverbs by changing the construction of the sentences in which they occur:—

He is <i>on</i> the wall.	We will go <i>on</i> before.
They walked <i>up</i> the hill.	He was standing <i>up</i> .
He went <i>in</i> the house.	Will you walk <i>in</i> ?

The Adverbs may be divided into NOTIONAL and RELATIONAL, or as follows:

1. OF PLACE.—*Here, hither, there, therein, thereof, thereby, thither, where, whence, wherein, whereof, etc.*
2. OF TIME.—*When, soon, seldom, afterwards, twice, weekly.*
3. OF MANNER.—*Well, thus, virtuously, justly.*
4. OF DEGREE.—*Very, much, too, almost, less, more, somewhat.*
5. OF CAUSE.—*Therefore, wherefore, why.*

Most adverbs are, strictly speaking, abbreviated or elliptical expressions; thus *sometimes* = "at some time;" *meanwhile* = "in the meanwhile;" *here* = "at this (place);" *therefore* = "for that (reason);" *to-day* = "on this day" (*hodie*), etc.

Occasionally the governing preposition is retained in the adverb: *for-sooth*, *in-deed*, *per-chance*, *per-haps*, etc.

Many words are regarded as adverbs which might justly be looked upon as belonging to other parts of speech. The words *where*, *when*, *why*, etc., are in their function as much conjunctive as adverbial (*I asked him where he was going. He told me why he did it. He will call when he passes*); and it is of little moment whether we call them adverbial conjunctions or conjunctive adverbs.

The words *whereof*, *wherein*; *thereof*, *therein*; *thereabout*, etc., are in their nature pronominal, and appear to be each compounded of a preposition governing a pronoun. It would, perhaps, be more consistent to remove these from their present place, and to regard them as adverbial pronouns.

It is to be regretted that in English the use of the adverbs of direction, *hence*, *whence*, *thence*, *hither*, *thither*, etc., is so little attended to. A proper use of these would guard us against all those loose expressions in which we convert adverbs into pronouns governed by prepositions.

Where do you come from?

He is gone from here.

I shall go on from there.

These should be—

Whence do you come?

He is gone hence.

I shall go on thence.

VII. PREPOSITIONS.

Prepositions are connective words which govern the objective case. They are so called because they are invariably placed before (Latin, *præpositus*) the substantives or pronouns which they govern.

Prepositions are relational words. Although they may be used now to denote an infinite number of relationships of different kinds, it seems that originally the relationship denoted by most of them was that of *locality*. Afterwards they came to be applied to relationships conceived of by the mind as analogous to those of locality:—

- The book *is* on the table.
 The matter has been *on* my mind.
 He walked *through* the field.
 He did it *through* fear.
 His room is *above* mine.
 The disciple is not *above* his master.

The most common prepositions in English are—*about, above, across, after, against, among, around, at, before, behind, below, beside, between, for, from, in, into, of, on, over, out, round, under, unto, up, upon, with.*

The words *but, except, and than* are sometimes prepositions, and sometimes conjunctions.

They are prepositions in the following constructions:—

- All have arrived *but* William.
 No one was present *except* me.
 A greater *than* whom has never been seen.

They are conjunctions in the following constructions:—

- I called, *but* he was not at home.
 I shall not go *except* you accompany me.
 He gave me more *than* I expected.

Except is a preposition of Latin origin, which has displaced *out-take*, a corresponding one of Saxon origin: "All out-take the nightingale." — Gower. "Out-taken Crist on loft" (i. e., *except Christ above*).—Chaucer.

Many words which properly belong to other parts of speech have a tendency to become prepositions. *Concerning*, *respecting*, which were originally participles, are instances of words of this class.

Like and *worth* are to be regarded as adjectives having the force of prepositions. They are capable of being compared, and they govern the objective case: *He is like him*; *It is worth sixpence*.

All the prepositions may be used as adverbs: *Stand up*; *Sit down*; *He would not come in*.

In those cases in which a transitive verb is formed by the addition of a preposition to an intransitive verb, and the verb thus formed is used in the passive voice, the preposition becomes an adverb:—

That should have been thought *of* before.

The mark has been painted *over*.

The work is patched *up*.

You have not been called *upon*.

VIII. CONJUNCTIONS.

A Conjunction is a relational word which connects two propositions, but does not form a part of either. The distinctive mark of a conjunction is that it connects *sentences*; e. g., John came *and* inquired after you.

In some cases, however, in order to see that con-

junctions connect sentences, not words, we must divide a plural verb into two singular verbs. Thus the sentence, *John and James are here*, is equivalent to *John is here and James is here*, and is shortened merely for convenience, the function of the word *and* remaining unaltered.

In other cases, in order to see that conjunctions connect sentences, not words, we have not only to divide the plural verb into two singular verbs, but also to connect only a part of the predicate with each separate nominative. Thus, although we can say, *Two and three make five*; *John and Mary are a happy couple*; we cannot say, *Two makes five and three makes five*; *John is a happy couple, and Mary is a happy couple*: but we can withhold the part of the predicate following the verb until we have introduced the conjunction, and suppose the expanded sentences to be constructed thus:—

two makes	}	five.
and three makes		
John is	}	a happy couple.
and Mary is		

Conjunctions are generally derived from other parts of speech, and are frequently the imperatives of verbs. *If* (formerly written *gif*) is the obsolete imperative of *to give*. *Except* is a conjunction formed from an imperative.

Provided and *since* (i. e., *seeing*) are conjunctions formed from participles.

The conjunctions in the English language may be classified thus:—

1. COPULATIVE.—I came, *and* John went away.

2. ADVERSATIVE.—I came, *but* John went away.

3. CAUSATIVE:—

I came *because* you told me (*result—cause*).

You are unwell, *therefore* you cannot go (*cause—result*).

4. SUBORDINATIVE:—

He said *that* you called me.

I asked him *whether* he would come.

He will send word *if* he comes.

Sometimes in composition the use of one conjunction necessitates the use of another at the beginning of the following sentence. In such cases, the latter conjunction should be regarded as *correlative* with the former. The principal correlative conjunctions are—*either, or; neither, nor; though, yet; whether, or.*

IX. INTERJECTIONS.

Interjections are words thrown in (Latin, *interjectus*) to express sudden thought or emotion. They have nothing to do with the grammatical construction of the sentence in which they occur. The most usual interjections are—*ah, alas, bravo, fie, hurrah, hush, oh.*

Some interjections are, strictly speaking, not words at all, but simply sounds elicited by some excitement of the mind.

Others, as *horrible, shocking, hark, see, list, lo,* although used interjectionally, may be referred to their proper part of speech, and regarded as elliptical expressions.

Adieu, used at parting, is the French *à Dieu*, to

God, i. e. (*I commend you*) to *God*. *Good bye* is a shortened form of *God be with you*.

The old interjections *grammercy*, *marry*, *zounds*, *'sblood*, are respectively corruptions of *grand merci* (*great thanks*), *by Mary*, *God's wounds*, *God's blood*.

CHAPTER III.

SYNTAX.

SYNTAX is that part of grammar which treats of the arrangement of words in sentences, and of the relations existing between them. Under this subject we have to consider five relations: **GOVERNMENT, AGREEMENT, QUALIFICATION, LIMITATION, MODIFICATION.**

Government is the relation in which one word stands to another word in the same sentence, so as to induce that word to alter its form or signification.

Government is exercised by transitive verbs in the active voice; and by prepositions, over the substantives and pronouns which follow them in the objective case:—*He praised me. We stood on the bridge. I have sent for him. Whom did you see?*

Agreement is the relation which exists between two or more words in a sentence, so as to assimilate them to each other in one or more respects.

1. *The Verb agrees with its Nominative Case in Number and Person:—I am told that you are unwell. We were not present. He is coming. They have been detected.*

This rule requires to be modified in the following ways:—

1. When a collective substantive is the nominative to the verb, the verb is either singular or plural, according as

the idea of unity or plurality predominates in the substantive:—

The whole herd *was scattered*.

The committee *has decided* the question.

The crowd *is increasing*.

The committee *have assembled*.

The College of Cardinals *elect* the Pope.

The youth of a people *are* its hope.

The peasantry *live* on oatmeal.

2. When two singular nominatives are joined by a copulative conjunction, the verb is in the plural number:—

John and his brother *are* coming this afternoon.

“Aggression and injury never *justify* retaliation.”

When, however, the two nominatives denote only one object, the verb is in the singular number:—

“Flesh and blood *hath* not revealed it unto thee.”

The brandy and water *was* very acceptable to him.

The bread and butter *has been eaten*.

3. When two singular nominatives are connected by an adversative word, the verb is in the singular number:—

Education, not talent, *has made* him what he is.

Either you or your brother *is* the culprit.

“My poverty, not my will, *consents*.”

4. When several nominatives follow the verb, the verb usually agrees only with the first:—

“Now *abideth* faith, hope, and charity.”

“Thine *is* the kingdom, and the power, and the glory.”

“Ah, then and there *was* hurrying to and fro,

And gathering tears and tremblings of distress.”

5. When a preposition connects two substantives, only one of them is nominative to the verb, and therefore the verb agrees with that one:—

“Godliness with contentment *is* great gain.”

“Nothing except wailings *was* heard.”

The fruit with the package *weighs* ten pounds.

6. The words *alms*, *means*, *mathematics*, etc., are to be regarded as singular. (See page 16.)

7. When nominatives of different numbers are connected by *or* or *nor*, the verb is usually plural in number :—

Neither you nor I *are* to be blamed.

“The king, or rather his advisers, *were opposed* to that course, while neither the prince nor his friends *were prepared* to defend it.”

8. The words *every* and *each* carry with them the predominant idea of singularity, and hence are followed by verbs in the singular number :—

Every man and every woman *is interested*.

“Every limb and feature *appears* with its appropriate grace.”

Each boy and each girl *has received* a prize.

2. *The Pronoun agrees with its Substantive or antecedent in one or more of the following respects: Number, Person, Gender.*

Those *who* come can bring the things *which* I leave behind.

Jane has forgotten *her* bonnet, and John *his* book.

The girls have taken *their* walk.

Each said *his* lesson.

All said *their* lessons.

You said *your* lesson.

“Every one shall bear *his own* burden.”

“Unto me *who* am less than the least.”

Qualification is the function which one word possesses of adding a distinct notion of quality to that sentence or part of a sentence with which it is connected :—

1. The adjective qualifies its substantive : *A rapid* river.

2. The notional adverb qualifies the word connected with it : The river flows *rapidly*.

Limitation is the function one word possesses of restricting or extending the signification of another word. Limitation is exercised by—

1. The article.—*A* man; *the* man.
2. The pronoun.—*This* man; *five* apples; *what* book?
3. The substantive or pronoun in the possessive case.—*My* hat; *John's* book.
4. The relational adverb.—He is not *here*; you should not speak *thus*.

Modification is the function one word in a sentence possesses of putting the verb which follows it in the subjunctive or infinitive mood: *Though he* slay me; *I can* go; *He would* have called.

ANALYSIS OF SENTENCES.

Analysis of sentences, or grammatical analysis, is the art of breaking up passages in composition into separate sentences, and those sentences into their component parts.

A sentence is either one word, or a collection of words arranged grammatically, conveying a complete thought:—

Be careful.

Silence.

"The curfew tolls the knell of parting day."

The window is open.

John threw a stone.

Sentences with regard to their connection with each other are of two kinds—**PRINCIPAL** and **SUBORDINATE**.

PRINCIPAL SENTENCES are those which can stand alone, and convey a complete meaning:—

John opens the door.

Mary told me.

SUBORDINATE SENTENCES are those which can be used only in connection with principal sentences :—

John opens the door *when I ring the bell.*

Mary told me *that you were at home.*

Subordinate sentences are of three kinds :—

1. **SUBSTANTIVAL**; so called because they stand in the place of substantives, and hence may be the subject or object of a verb :—

He told me *that you called me.*

I asked him *where he was going.*

We inquired *when it would be ready.*

She confessed to me *how she did it.*

I refuse to say *who is my informer.*

I do not know *whose hat it is.*

2. **ADJECTIVAL**; so called because they qualify some substantive in the principal sentence, and thus occupy the place of adjectives. Adjectival sentences are often introduced by one of the relative pronouns, and very frequently occur in the middle of the principal sentence with which they are connected :—

The man *who called* wished to see you.

He *who thinks badly* acts badly.

The house *that we live in* is very small.

The reason *why I speak to you* is that you may act cautiously.

I do not know the way *in which this should be done.*

The hopes *whereon you rely* are delusive.

3. **ADVERBIAL**; so called because they occupy the place of adverbs. They usually qualify or limit the predicate of a principal sentence, with regard to time, place, manner, cause, etc. :—

When you leave me, I feel lonely.

He sees me daily *before he goes out.*

I saw you as I came up the street.
 Whither I go, ye cannot come.
 He is not so good as he seems.
 You praise him because he is your friend.
 If you come early, you will find me in bed.

With regard to their own character, sentences have been classified as:—

1. *Assertive*.—Man is mortal. We are not ready.
2. *Interrogative*.—Are you prepared?
3. *Imperative*.—Come away.
4. *Exclamatory*.—How cold it is!

Every sentence consists of two parts—the *Subject* and the *Predicate*.

Besides these, there may be a *Completion of the Predicate*, and an *Extension of the Predicate*.

The *Subject* is that respecting which we make an assertion, interrogation, command, or exclamation.

The *Predicate* is that which we assert respecting the *Subject*.

1. THE SUBJECT.

The *Subject* exactly corresponds to the *Nominative Case*. If it consists of a single word or phrase in the *Nominative Case*, it is called a *SIMPLE SUBJECT*:—*William was King of England*. When other words are joined as adjuncts, it is called an *ENLARGED SUBJECT*:—*William the Conqueror's eldest son was King of England*.

1. The *Simple Subject* may consist of:—

1. A *Substantive*. *William* conquered England.
2. A *Pronoun*. *They* were defeated.
3. An *Adjective* used as a *substantive*. *The bad* are miserable.
4. A *Supine*. *To err* is human.

2. The Subject may be enlarged by:—

1. An Adjective, or succession of adjectives, qualifying attributively.

“Now came *still evening on.*”

A high wind is destructive.

Many grand old large houses are in the neighbourhood.

Our pretty little grey squirrel is dead.

A bleak cold miserable night followed.

2. One or more Nominatives in apposition.

Alfred the Great was King of England.

Truth, the ornament of youth and the glory of old age, is despised by the wicked.

3. A Supine in apposition with a Nominative.

It will be very imprudent *to give way now.*

It is proposed *to abandon the undertaking.*

It is pleasant *to see others happy.*

It is good for us *to be here.*

“’Tis only noble *to be good.*”

4. A Participle or participial phrase qualifying the nominative.

“*He, seeing this before,* spake of the resurrection.”

The committee having assembled, began their business.

Unaccustomed to restraint, he longed for liberty.

5. A Substantive or Pronoun in the Possessive Case.

William's efforts were unavailing.

My anticipations are not realized.

Your intentions seem good.

6. A Prepositional Phrase.

“*The love of money* is the root of all evil.”

Acuteness of intellect is often a snare.

Walking in the fields is agreeable.
The bravery of Englishmen is well known.
Most of the opposite party voted together.
To run in the dark is dangerous.
To work in the early morning is healthy.

7. A Quotation used instead of a simple Nominative.

"*May you be happy*" were his last words.
 "Their war-cry was '*The Sword of the Lord and of Gideon.*'"

It should be remembered that the subject may be enlarged by employing any number of the above methods at the same time.

2. THE PREDICATE.

1. The Simple Predicate may consist of:—

1. A single verb.

The business *prosper*s.
 He *succeed*ed.
 John *was return*ing.
 The child *is sav*ed.
 A new house *will be bu*ilt.
 A whole year *will have been wast*ed.

2. The verb *to be* and an adjective.

You *are disobedi*ent.
 They *will be read*y.
 Iron *is heav*y.

When a part of the verb *to be* is introduced into a sentence by the word *there*, the verb stands alone as a predicate.

There *are* many heroes.
 There *will be* a large gathering.

3. The verb *to be* and a Nominative following it.

Gold *is a metal.*

She *was an actress.*

He *is going to be a barrister.*

It *is I.*

Was that *you?*

4. A Mood Auxiliary with its Infinitive.

They *may come.*

You *should have remained.*

Such offences *must be punished.*

He *might have been pardoned.*

The Predicate may be enlarged.

If the Predicate consists of a transitive verb in the active voice, the sentence is not complete until an objective case is introduced, or a phrase equivalent to an objective case. This objective case, or its equivalent, is called the *Completion of the Predicate.*

William bought *a horse.*

Again, although a sentence may be complete with a simple predicate, it may be necessary to add certain words to it, in order to define or determine the assertion more accurately with regard to time, place, manner, etc. The words so added constitute the *Extension of the Predicate.*

William bought a horse *yesterday.*

He came *quickly.*

a. THE COMPLETION OF THE PREDICATE.

This, of course, since it corresponds to the objective case, must consist of a substantive or pronoun, or some words equivalent to them.

The simple object or completion consists of exactly the same elements as the simple subject.

1. A Substantive.

William conquered *England*.

2. A Pronoun.

You have injured *him*.

3. An Adjective used as a Substantive.

We reverence *the aged*.
Elders should guide *the young*.

4. A Supine.

We have resolved *to withdraw*.
You may happen *to succeed*.
The hope *to attain their end*.

Again, the simple object being formed of the same elements as the simple subject, may be enlarged in almost exactly the same manner, by :—

1. An Adjective, or succession of adjectives, qualifying attributively.

We value *honest men*.
They will choose *very easy methods*.
I heard a *slow, solemn, heavy footstep*.

2. One or more objective cases in apposition.

Have you seen *the Emperor Napoleon?*
Nobody conquered *Alexander the Great*.

3. A Supine.

They caused *him to be accused*.
I advise *you to be careful*.
They offered *to assist*.

We saw *the robbery committed*.
 We have found *a house to let*.
 We all hope *to be successful*.

4. A Participle or participial phrase.

I saw *him working*.
 He believes *himself called to his work*.

5. A Substantive or Pronoun in the Possessive Case.

He took *John's hat*.
 You should not injure *another's character*.

6. A Prepositional Phrase or an indirect object.

John charged *his brother with falsehood*.
 He gave a *valuable present to his friend*.
 I will give *you permission*.

7. A Quotation.

He said "*Never despair*."
 I heard the words "*Stand and surrender*."

8. A Factitive Object, or adjective qualifying factitively.

We have elected *you president*.
 I did not call *him dishonest*.
 This news makes *me sad*.

9. By an Adverbial Object.

The loaf weighed *eight pounds*.
 The pole measures *ten feet*.

In analysing a sentence containing an intransitive verb followed by a preposition which governs an objective case, it is generally advisable to regard the intransitive verb and preposition as forming together one transitive verb which governs the object following.

You should not speak *of this subject*.
 I did not refer *to you*.
 He laughs *at me*.

b. THE EXTENSION OF THE PREDICATE.

The predicate is extended either by an adverb, or by a phrase equivalent to an adverb :—

He acts *cautiously*.
 You speak *with great distinctness*.
 We walk *every day*.

The extension of the predicate generally denotes either time, place, manner, or cause.

1. Time.—a. Time when ; *i. e.* some particular point or period of time.

I came at *three o'clock*.
 You started *very early*.

Here we have to include the nominative absolute in English, which corresponds to the ablative absolute in Latin.

The case being exceptional, I consent to your proposal.
 We cannot proceed farther, *his affairs being so complicated*.
The enquiry pending, he is unwilling to leave town.

b. Time how long, *i. e.* duration of time.

He held his appointment *for many years*.
 I have been unwell *the whole winter*.
 We have heard nothing from him *during the last three months*.

c. Time how often :—*i. e.* repetition of time.

He comes here *twice every day*.
 We have called on him *four times*.
 The doctor calls *daily*.

2. Place.—a. Rest in a place, answering to the question "*where?*"

He sleeps *in the next room*.
 The accident happened *on that very spot*.

- b. Motion towards a place, answering to the question "*whither?*"

He has gone *to Scotland*.
He was walking *towards home*.

- c. Motion from a place, answering to the question "*whence?*"

This letter comes *from my brother*.
He has arrived *from the country*.

3. Manner.—Here it is usual to include the subordinate relations of *manner, degree, instrument, circumstance*.

- a. Manner.

You walk *slowly*.
He reads *well*.
He acted *according to my instructions*.

- b. Degree.

He was *very much* surprised.
The French were *entirely* defeated.

- c. Instrument.

I did it *with my own hand*.
He was ruined *through mere indiscretion*.

- d. Circumstance.

I walked out *with my friend*.
He was present *at my recommendation*.

4. Cause.—The principal relationships included are:—

1. Cause.

He died *from hunger*.
You prosper *through industry*.

2. Ground or reason.

One knows this *by instinct*.
 Wisdom is gained *by experience*.

3. Motive.

You act thus *from mere jealousy*.

Other extensions of the predicate denote the following:—

5. Purpose.

Books are intended *to be read*.
 There are many instruments *for lifting*.

6. Material.

The table is made of *wood*.

7. Adversativeness.

You persist in spite of my warning.

In analysing passages, the best method to adopt will be seen from the annexed examples. The pupil should make seven parallel columns, and write at the head of each its title. In the first column the *original passage* is written down, separated into distinct sentences, each of which must be numbered. Sometimes in this column it is advisable to alter the order of the words, so as to arrange them more conveniently for analysing, and to insert in brackets words that have been omitted.

The remaining columns are used for analysing the original passage which has already been written down, and to do this, each sentence is broken up into its constituent parts, each of which is written down in the proper column assigned to it.

The second column is used for assigning each sentence

to its proper class, while in the third column we place, when necessary, those *connecting words* which do not form any part of the sentences they join. The remaining columns are respectively for the subject, predicate, completion, and extension.

EXAMPLES.

1.

“The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.”

2.

“It was apparently his principal endeavour to avoid all harshness and severity of diction; he is therefore sometimes verbose in his transitions and connexions, and sometimes descends too much to the language of conversation: yet, if his language had been less idiomatical, it might have lost somewhat of its genuine Anglicism. What he attempted he performed; he is never feeble, and he did not wish to be energetic; he is never rapid, and he never stagnates.”

Johnson's Life of Addison.

3.

“They heard, and were abash'd, and up they sprung
Upon the wing; as when men, wont to watch
On duty, sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel.”

Milton's Par. Lost, i.

EXAMPLE 1.

Original Passage.	Kind of Sentence.	Connecting Words.	Subject.	Predicate.	Completion.	Extension.
1. The curfew tolls the knell of parting day,	Princip.		The curfew	tolls	the knell of parting day.	
2. The lowing herd winds slowly o'er the lee,	Princip.		The lowing herd	winds		1. slowly 2. o'er the lee.
3. The ploughman homeward plods his weary way,	Princip.		The ploughman	plods	his weary way	homeward.
4. And leaves the world to darkness and to me.	Princip.	and	(he)	leaves.	the world	1. to darkness 2. and to me.

EXAMPLE 2.

Original Passage.	Kind of Sentence.	Connecting Words.	Subject.	Predicate.	Completion.	Extension.
1. It was apparently his principal endeavour to avoid all harshness and severity of diction ;	Principal		It, to avoid all harshness and severity of diction	was his principal endeavour		apparently.
2. he is therefore sometimes verbose in his transitions and connexions,	Principal	therefore	he	is verbose		1. sometimes 2. in his connexions and transitions.
3. and sometimes (he) descends too much to the language of conversation :	Principal	and	(he)	descends		1. sometimes 2. too much 3. to the language of conversation.
4. yet, if his language had been less idiomatical,	Subor.	yet if	his language	had been less idiomatical		

EXAMPLE 2—continued.

Original Passage.	Kind of Sentence.	Connecting Words.	Subject.	Predicate.	Completion.	Extension.
5. it might have lost something of its genuine Anglicism.	Principal to 4.		it	might have lost	something of its genuine Anglicism.	
6. He performed (<i>that</i>)	Princip.		he	performed	(<i>that</i>)	
7. (<i>which</i>) he attempted;	Substant. Object to 6.		he	attempted	(<i>which</i>)	
8. he is never feeble,	Princip.		he	is feeble		never.
9. and he did not wish to be energetic;	Princip.	and	he	did not wish	to be energetic;	
10. he is never rapid,	Princip.		he	is rapid		never.
11. and he never stammered.	Princip.	and	he	stammered		never.

Original Passage.	Kind of Sentence.	Connecting Words.	Subject.	Predicate.	Completion.	Extension.
1. They heard,	Princip.		They	heard,		
2. and (<i>they</i>) were abashed,	Princip.	and	(<i>they</i>)	were abashed,		
3. and up they sprung upon the wing;	Princip.	and	they	sprung		up upon the wing;
4. as when men rouse and bestir themselves ere well awake.	Adverbial to 3.	as when	men	rouse and bestir	themselves	ere well awake.
5. (<i>who are</i>) went to watch.	Adjectival to "men."		(<i>who</i>)	(<i>are</i>) went to watch.		
6. (and who are) sleeping found by (<i>those</i>)	Adjectival to "men."	(and)	who	are found sleeping		by <i>those</i> .
7. whom they dread.	Adjectival to "those."		they	dread	whom.	
8. Nor did they not perceive the evil plight	Princip.	Nor	they	did not perceive	the evil plight.	
9. in which they were.	Adjectival to "plight."		they	were in		which.
10. Or the fierce pains (<i>they did</i>) not feel.	Princip.	or	(<i>they</i>)	(<i>did not</i>) feel	the fierce pains.	

PARSING SCHEME.

1. **SUBSTANTIVE** { Proper or Common }; — number; (— person); (— gender);
2. **ARTICLE** { Definite or Indefinite }; limiting —
3. **ADJECTIVE**; (— degree); qualifying — { 1. Attributively.
2. Predicatively.
3. Factively. }
4. **PROMOUN**. —; — number; (— person); (— gender); case same as for substantive; or, if the pronoun has no case, say limiting —. In parsing a relative pronoun, add, agreeing with its antecedent —.
5. **VERB**. { 1. Notional; Transitive or Intransitive; — voice. } — conjugation; — mood; — tense; — number; 2. Relational. } — person; agreeing with its nominative —.
1. Verb, Relational, auxiliary of mood; — tense; — number; agreeing with its nominative —.
2. Participle; imperfect or perfect; qualifying —.
3. Verb, Notional or Relational; Transitive or Intransitive; — voice; — tense; infinitive mood, modified by the auxiliary —.
4. Supine; present or perfect; — voice; governed by — or subject to —.
6. **ADVERB**. Notional, qualifying —; or Relational, limiting —.
7. **PREPOSITION**; connecting — and —.
8. **CONJUNCTION** —; connecting — and —.
9. **INTERJECTION**.

In parsing, the pupil should always follow exactly the arrangement of the above scheme. Where small brackets are used (), that which is included is sometimes omitted altogether; large brackets are used { } to include several

Abbrev. one of which must always be mentioned in parsing.

EXAMPLE OF PARSING.

My brother will tell the man who is waiting that he must call again.

- My.** Pronoun, personal; singular number; first person; possessive case, limiting *brother*.
- brother.** Substantive, common; singular number; third person; masculine gender; nominative case to *will tell*.
- will tell.** Verb, notional; transitive; active voice; simple conjugation; indicative mood; future tense; singular number; third person; agreeing with its nominative *will tell*.
- the.** Article, definite; limiting *man*.
- man.** Substantive, common; singular number; third person; masculine gender; objective case (direct) governed by *will tell*.
- who.** Pronoun, relative; singular number; third person; masculine gender; nominative case to *is waiting*; and agreeing with its antecedent *man*.
- is waiting.** Verb, notional; intransitive; progressive conjugation; indicative mood; present tense; singular number; third person; agreeing with its nominative *who*.
- that.** Conjunction, subordinative; connecting *he must* and *my brother will tell*.
- he.** Pronoun, demonstrative; singular number; third person; masculine gender; nominative case to *must*.
- must.** Verb, relational; auxiliary of mood; present tense; singular number; third person; agreeing with its nominative *he*.
- call.** Verb, notional; intransitive; present tense; infinitive mood; modified by the auxiliary *must*.
- again.** Adverb, relational; of time, limiting *call*.

CHAPTER IV.

INTRODUCTION TO THE STUDY OF THE WORDS
AND THE HISTORY OF THE ENGLISH LAN-
GUAGE.

THE English language belongs to that great family of languages called Indo-European. A hundred years ago it would have been called a European language ; but in the latter part of the last century the attention of philologists was directed towards Sanskrit, an ancient language of the northern part of Hindustan ; and such striking resemblances in words and inflexions were discovered between it and the European languages that it was at once regarded as a member of the same family, and the term European was widened into Indo-European in order to include it.

In the same family are included the Celtic, with its different dialects (Erse, Manx, Welsh, etc.) ; the Greek and Latin, with the languages called Romance languages derived from the latter ; and the Teutonic and Slavonic languages.

The basework of the English language is Anglo-Saxon, as also is a great part of the superstructure. All the inflexions of the language, and at least five-eighths of the words, are to be referred to that source. The predominant proportion of Anglo-Saxon words in

the language will readily be seen, not only from the fact that it is easy to compose page after page of English in which every word shall be of Saxon origin (while it is impossible to compose one complicated sentence without using several such words), but also by actual numerical calculation.

By counting the words in an English Dictionary, we shall find that about sixty per cent. are Saxon; by counting the words used in actual speaking and writing, a much higher proportion is obtained. The reason of this is obvious. In the dictionary there are many words which are rarely used, while in the actual spoken or written language the most common words which occur over and over again are Saxon. In the English Bible almost ninety-seven words out of every hundred are of Saxon origin; in Shakspeare, about eighty-five; in Milton, about eighty-one. The Lord's Prayer in English contains seventy words, of which only six are not Saxon: *trespasses, trespass, temptation, deliver, power, glory*. The first three verses of Psalm xxiii. (Prayer Book version) contain forty-five words, and of them three are not Saxon.

The task which now lies before us is that of ascertaining from what sources the words in the English language have been obtained, and what changes they have undergone in form and meaning in coming to us. This subject is called DERIVATION.

The following table will show the chief sources from which we have obtained our words, and will illustrate by a few examples of each:—

1. ANGLO-SAXON, comprising about five eighths of the words in the language.

2. LATIN. *a. Derived directly: communicate, extirpate, retrospective, etc.*
b. Derived indirectly through the French: royal, friar, chamber, preach, people, which come respectively from the Latin regalis, frater, camera, prædicare, populus, through the French royal, frère, chambre, prêcher, peuple.
3. GREEK.—*Arithmetic, baptize, mathematics, geography, etc.*
4. CELTIC.—*Basket, button, darn, gown, gruel, mop, rail, etc.*
5. ITALIAN.—*Balcony, caricature, harlequin, regatta, pedantry, etc.*
6. SPANISH.—*Bravado, cargo, cigar, verandah, embargo.*
7. DUTCH.—*Sloop, schooner, yacht, skipper, smuggler.*
8. TURKISH.—*Sash, tulip.*
9. HEBREW.—*Cherub, seraph, jubilee, leviathan, Satan.*
10. ARABIC.—*Algebra, almanac, zenith, zero, alcohol, elixir.*
11. PERSIAN.—*Azure, bazaar, caravan, chess, lilac, orange.*

In following the study of derivation, it is important that we should avoid being too fanciful. Much harm has been done to the study by the extravagances of philologists, who have sought for the roots of the most common English words in languages that have not the slightest connection with our own, and have imagined that if by chance any word in English should resemble a word in any other language, although there may be no similarity in meaning, the two words must be connected.

Of late years, students of language have been wisely taught to see that the changes which take place in the forms of words during the process of derivation are subject to fixed laws; and it is now a recognized principle in the study, that no word shall be regarded as a derivative from a word in another language unless there is a discoverable connection in the meaning of the two words, while the two languages are historically

connected, and the change in the form of the word in question can be referred to a general law and illustrated by similar changes in other words.

Thus, when we notice how the Latin *caput* softens its initial sound, and in the French becomes *chef*, we are prepared to see other forms of the Latin words *camera*, *canis*, *cantare*, *carus*, *peccare*, in the French *chambre*, *chien*, *chanter*, *cher*, *pécher*; and when we notice, further, how the Latin *obliviscor* becomes shortened into the French *oublier*, we are prepared to recognise the same process of shortening or comparing such Latin words as *lacryma*, *frater*, *videre*, *ridere*, with the corresponding French words *larme*, *frère*, *voir*, *rire*. A wide field of study thus becomes opened to us, which brings us inevitably to the conclusion that words, in passing from one language to another, change their forms according to regular laws, certain letters being almost invariably exchanged for certain other letters. The writer who first called attention to this subject, and endeavoured to systematise it, was Jacob Grimm, from whom the law of the interchange of letters in derivation is called GRIMM'S LAW.

In a small work of this kind it is impossible to give more than a few roots.

Anglo-Saxon Roots.

Beran, to carry: bear, bairn, barrow, bier, berth, birth, burden, forbear.

Bindan, to bind: band, bond, bound, bundle, bondage, bandage, bindweed, woodbine.

Bitan, to bite: bite, bitter, embitter, bait (in fishing), to bait (*i. e.*, to feed a horse), bit (*i. e.* morsel), bit (in mouth of a horse).

EXAMPLE 2—continued.

Original Passage.	Kind of Sentence.	Connecting Word.	Subject.	Predicate.	Completion.	Extension.
5. it might have lost something of its genuine Anglicism.	Principal to 4.		it	might have lost	something of its genuine Anglicism.	
6. He performed (<i>that</i>)	Princip.		he	performed	(<i>that</i>)	
7. (<i>which</i>) he attempted;	Substant. Object to 6.		he	attempted	(<i>which</i>)	
8. he is never feeble,	Princip.		he	is feeble		never.
9. and he did not wish to be energetic;	Princip.	and	he	did not wish	to be energetic;	
10. he is never rapid,	Princip.		he	is rapid		never.
11. and he never stagnates.	Princip.	and	he	stagnates		never.

EXAMPLE 3.

Original Passage.	Kind of Sentence.	Connecting Words.	Subject.	Predicate.	Completion.	Extension.
1. They heard,	Princip.		They	heard,		
2. and (<i>they</i>) were abashed,	Princip.	and	(<i>they</i>)	were abashed,		
3. and up they sprang upon the wing;	Princip.	and	they	sprung		up upon the wing;
4. as when men rouse and bestir themselves ere well awake.	Adverbial to 3.	as when	men	rouse and bestir	themselves	ere well awake.
5. (<i>who are</i>) went to watch.	Adjectival to "men."		(<i>who</i>)	(<i>are</i>) went to watch.		
6. (and <i>who are</i>) sleeping found by (<i>those</i>)	Adjectival to "men."	(and)	who	are found sleeping		by <i>those</i> .
7. whom they dread.	Adjectival to " <i>those</i> ."		they	dread	whom.	
8. Nor did they not perceive the evil plight	Princip.	Nor	they	did not perceive	the evil plight.	
9. in which they were.	Adjectival to "plight."		they	were in		which.
10. Or the fierce pains (<i>they did</i>) not feel.	Princip.	or	(<i>they</i>)	(<i>did not</i>) feel	the fierce pains.	

Affixes.**1. Those added to form Substantives :—**

1. *To form personal substantives, denoting agency or occupation :—*

-ER : baker, manager, brewer, miller, tattler, maker.

-ARD : this is another form of the *er* termination (cf. *miller, millard*), *bastard* (i. e., one whose birth is base), *dotard, drunkard, niggard, sluggard, wizard*. *Scholar* still survives for *scholar* among country people. *Blinkard, shreward, ballard* (a bald-headed man), once common words, are now lost. Sometimes the final *d* becomes *t*, as in *braggart* for one who *brags*, and *sweetart*, a word which we now mis-spell *sweet-heart*.

To form abstract substantives :—

-AGE : bondage, dotage, homage, marriage, passage, tillage.

-DOM : dukedom, earldom, freedom, martyrdom.

-HOOD or HEAD : boyhood, godhead, manhood, neighbourhood.

-NESS (formed from adjectives) : goodness, laziness, richness, vileness, whiteness.

-SHIP : guardianship, friendship, lectureship, stewardship.

TH : death, filth, health, mirth, ruth, stealth, truth, wealth.

3. *To form diminutives :—*

-EL or LE : bundle, *libel*, parcel, particle, satchel.

-ET or LET : pocket, rivulet, streamlet, triplet, trumpet.

-LING (German, -lein) : darling, duckling, foundling, gosling, seedling, stripling, yearling.

2. Those added to form Adjectives :—

-LESS, *without* : deathless, godless, lifeless, scatheless, truthless.

ISH, *partaking of the nature of* : brackish, reddish, foolish, boyish.

-EN, *denoting material*: brazen, earthen, golden, oaten, wooden. A large number of old adjectives with this termination are now lost, such as *bricken*, *paperen*, *silvern*, "*rosen-chaplet*" (Chaucer), "*stonen pottis*," "*silverne housis to Diana*" (Wyclif; John ii. 6; Acts xix. 24), "*milken-way*" (Bacon), "*cedarn-alley*" (Milton).

-LY (*i. e.*, liche or like): godly, kingly, manly, womanly.

-SOME: handsome, lissome, loathsome, fulsome (*i. e.*, foul-some), wholesome, winsome. A large number of old adjectives with this termination have been lost, such as *delightsome*, *gaysome*, *hatesome*, *healthsome*, *longsome*, *lovesome*. *Buzom* is retained, but with an altered meaning. It is the Anglo-Saxon *bugsam*, and the same word as the German *beugsam* or *biegsam*, meaning bendable, compliant, cheerfully obedient. In the marriage service of an old English Liturgy, the bride was made to promise "*to be obedient and buzom*." In Spenser's "State of Ireland," the passage occurs—"*He thought thereby to make the Irish more tractable and buzom to his government*."

-ABLE (generally passive in meaning): agreeable, durable, eatable, loveable, malleable, moveable, unquenchable.

3. *Those added to form Verbs* :—

-ER: banter, hinder, linger, lower, mutter, pilfer, shiver.

-EN (causative): awaken, blacken, deafen, soften, strengthen, weaken.

-ISH (causative): burnish, famish, finish, polish, relish.

-ER (frequentative): batter, chatter, flitter, glimmer, patter, shimmer, twitter.

-LE (frequentative): babble, cackle, draggle, gabble, grapple, prattle, tattle.

Other Sources from which we have obtained Words.

We have obtained the words in our language not only by derivation from other words, and by prefixes and affixes, but from various other sources.

1. In most cases the names by which we designate sounds are not derived from other words, but are so formed that the sound of the word resembles the sound which it denotes. This process by which words are formed from sounds is called *ONOMATOPOEIA*.

bang,	boom,	bubble,	clatter.
click,	crack,	crackle,	hum.
moan,	murmur,	rattle,	roar.
mumble,	tap,	whisper (Lat. <i>susurrus</i>),	whiz.

A similar process has led to the initial *sn* before all words having a nasal signification, and the initial *n* before the Latin, French, and English *nasus*, *nez*, *nose*. Words of the former class are such as *snout*, *sneeze*, *snore*, *snuff*, *snuffle*, *snarl*.

To a somewhat similar process we owe the initial *wr* before words denoting distortion: *wrest*, *wrestle*, *wring*, *wrench*, *wrangle*, *wreak*, *wrist*.

2. In other cases we have words, chiefly the names of goods imported into England, which are derived from the names of the respective places whence those goods are obtained:—

arras, from Arras.	dimity, from Damietta.
bayonet, from Bayonne.	ermine, from Armenia.
calico, from Calicut.	indigo, from India.
cambric, from Cambray.	magnesia, from Magnesia.
cherry, from Cerasus.	magnet, from Magnesia.
damask, from Damascus.	sherry, from Xeres.
damson, from Damascus.	spaniel, from Spain.

3. In other cases we have words derived from the names of persons. Such are the following:—

1. *Academy*, from *Academus*, the owner of a piece of land near Athens, upon which a school was built where afterwards Plato and others taught.
2. *Dahlia*, from a Swedish botanist named Dahl.

3. *Dunce*, from Duns Scotus.
 4. *Herculean*, an adjective denoting *possessed of great strength*; derived from Hercules.
 5. *Hermetic*, from the god Hermes or Mercury, the supposed originator of the study of chemistry.
 6. *Mammet* and *mammetry*, from Mahomet.
 7. *Mithridate*, an antidote against poison; so called from Mithridates, king of Pontus, who sought to make himself poison-proof.
 8. *Negus*, from an officer, Colonel Negus, in the reign of Queen Anne, who was over-fond of the beverage.
 9. *Panic*, from the god Pan, who was supposed to dwell in forests, and to startle travellers and herds of cattle with sudden fear.
 10. *Pasquinade*, a word denoting an abusive personal satire. Pasquin was a Roman cobbler, notorious for his sneers and abusiveness.
 11. *Stentorian*, from Stentor, a Greek herald in the Trojan war, whose voice was said to be as loud as that of fifty other men.
 12. *Spencer*, first brought into prominent notice as an article of dress by Lord Spencer.
 13. *Tantalize*, a verb signifying *to hold out hopes or prospects which cannot be realised*. Tantalus was said to have been a king who, for divulging secrets entrusted to him by Jove, was punished in the lower world by being afflicted with a raging thirst whilst chained shoulder-deep in a lake whose waters receded from him every time he attempted to drink them, and whilst bunches of delicious fruits were hanging barely out of his reach.
 14. *Tram-road* (*i. e.* Outram-road); named from the inventor.
- NOTE.—To this list might be added many other words, such as *chimera*, *brougham*, *mackintosh*, *to burke*.

English Compound Words.

backbiter,	ear-ring,	pancake,	spendthrift,
bookworm,	eyeglass,	saucepan,	turncoat,
cupboard,	findfault,	scapegrace,	telltale.
daredevil,	makeshift,	skinflint,	

We have lost many expressive compound words, such as *slipgibbet*, *blabtale*, *wastegood*, *mumblenews*, *earshrift*.

It will be seen, those compound words which are personal substantives are mostly contemptuous.

Sometimes our compounds are made of two parts which closely resemble each other in spelling and sound: *helter-skelter*, *hodge-podge*, *namby-pamby*, *pell-mell*, *riff-raff*, *see-saw*, *tittle-tattle*, *wish-wash*, *zig-zag*.

English Words of Peculiar Derivations.

Beefeater should be *buffetier*, i. e., one who has the charge of the buffet or sideboard. In many old houses the room in which the provisions and plate are kept is still called the *buffet-room*.

Country dance, i. e., *contre danse*, a dance in which partners arrange themselves opposite (Fr., *contre*) each other.

Fancy, another form of *phantasy*.

Field, a place where the trees have been *felled*.

Gooseberry, i. e., *gorseberry*.

Hawk, i. e., *hafoc*, or *havoc*.

Jerusalem artichoke, i. e., *girasol artichoke*; from the Spanish *girasol*, *turning to the sun*.

Loadstone, i. e., lead (or leading) stone.

Surname; not from *sire name*, but from the Latin *super nomen*, through the French *surnom*; a name over and above the first name.

Wrong, i. e., what is wrung. It is derived from the verb *to wring*, just as the French *tort* from *tordre*. Compare also *right*, from *rectus*.

The names of inns are frequently corrupted so as to

hide their derivation. *The George and Cannon* was originally called *The George Canning*; the proper names for those inns now called *Bag of Nails*, and *Goat and Compasses*, are *Bacchanals*, and *God encompasses us*.

HISTORY OF THE ENGLISH LANGUAGE.

The history of the English language should be studied in close connection with the history of England itself; in fact, as forming a part of that history, and preserving in itself obvious traces of the great events which have occurred in the national annals. We shall find that the great changes in the language have taken place during eight great historical periods.

1. **Celtic Period.**—The language of the Ancient Britons was a Celtic language closely related with the Erse (or Irish), the Welsh, the Cornish dialect, and Highland Scotch. In all the latter languages the Celtic element still appears in full life and vigour, whilst in the English it has for the most part been effaced by changes that have taken place in subsequent periods.

The grammar of the English language bears no trace whatever of Celtic influence. Single words have been preserved, but are like boulder-stones which are found in rocks and deposits of a later geological formation than themselves. The traces of the Celtic influence are seen in such Celtic words as *basket*, *button*, *bran*, *crockery*, *dainty*, *darn*, *frieze*, *gown*, *gyve*, *gruel*, *hem*, *lad*, *lass*. The Celtic character of these words will appear more readily by comparing them with the following

Welsh words: *basgawd*, a basket; *botwm*, a button; *bràn*, skin of wheat; *crochan*, a pot; *daniaeth*, a choice morsel; *darn*, a patch; *ffris*, nap of cloth; *gun*, a robe; *gefyn*, a fetter; *grual*, gruel; *hem*, a border; *llawd*, a youth; *llodes*, a girl.

A trace of the Celtic element also remains in the names of several places throughout those districts of England in which the Celtic population settled after having been driven from the southern and eastern parts:—

Aber, the mouth of a river, or the confluence of two rivers: Aberbrothwick (Arbroath), Aberwick (Berwick), Aberystwith, Aberdare, Abergavenny.

Caer, a fortress: Caerleon, Carlisle, Cardiff, Caer-caradoch, Carmarthen, Carnarvon.

Lin, a pool: Lynn, Lincoln, Linlithgow, Lindale.

-try, a town: Coventry, Daventry, Oswestry.

2. Latin Period.—When the Romans came over to Britain, B. C. 55, the Celts were brought into contact with Latin civilisation. In course of time the British chieftains learned the Latin language, and the British youth were sent to Gaul to be instructed in oratory by Roman teachers. Thus the influence of Latin on the Celtic language must have been considerable, and it appears to have shown itself chiefly by the introduction of single words; but of these words very few were taken up into Saxon. Hence, of this period the chief trace is to be found in the names of places in which the Romans had encampments or settlements:—

Castra, a camp: Chester, Lancaster, Winchester, Doncaster, Rochester.

Colonia, a colony: Lincoln, Colchester, Colney.

Portus, a harbour : Portsmouth, Portsea, Gosport, Newport, Southport, Portland.

Pons, a bridge : Pontefract, Pontypool.

When St. Augustine came over, A.D. 597, there was a second influx of Latin words, chiefly ecclesiastical. To this period we are indebted for the words *minster, candle, chalice, cloister, epistle, mass, monk, psalter, saint*.

3. Anglo-Saxon Period.—About A.D. 450 the swarms of Saxon invaders began to make descents upon Britain, and the language spoken by them became eventually the language of the country. Not only are the majority of our English words of Saxon origin, but the inflexions also are Saxon. The character of Anglo-Saxon was that of a highly inflected language. The adjectives and substantives were of three genders, and the definite article assumed the gender of the substantive with which it was connected. There were five cases, and the substantives were declined in the singular, the dual, and the plural numbers.

Not only do Saxon words and forms constitute the great bulk of the English language, but the Saxon element appears throughout the whole country in topographical nomenclature. The following short list will be sufficient to illustrate this:—

Burn, a stream : Blackburn, Ashburnham, Saltburn, Burnmoor, Burnley, Bannockburn.

Field, field : Sheffield, Wakefield, Hatfield, Huddersfield.

Ham, dwelling : Hampstead, Waltham, Nottingham, Walham.

Hurst, forest : Penshurst, Chislehurst.

Hythe, haven : Rotherhithe, Hythe.

Leag, a field : Burleigh, Elmley, Bradley, Henley, Finchley.

Mere, a lake : Windermere, Buttermere.

Ton, a town: Norton, Taunton, Tiverton, Dulverton, Weston.

Wick, a dwelling: Powick, Dulwich, Warwick, Norwich, Greenwich.

4. Danish Period.—The Danish invasions and settlements have left traces chiefly in the names of places. The words *force, gill, fell, back*, so common in the English Lake district, are of Danish origin, as are all the names of towns ending in *-by*. *Skipton* is the Danish form for the Saxon *Shipton*; *kirk*, for *church*; *Ormshead*, for *Wormshead*. A glance at the map of England will show at once in what districts the Danes must have settled, by the frequent recurrence of Danish names. Thus there are 41 towns in England whose names begin with the Danish form *kirk*. Of these, 17 are in Yorkshire, 7 in Lincolnshire, 4 in Lancashire, 4 in Westmoreland, 3 in Leicestershire, 2 in Nottinghamshire, 2 in Norfolk, 2 in Essex. Similarly of the towns whose names end in the Danish *-by* there are above 600, of which 200 are in Lincolnshire, 150 in Yorkshire, and only 1 south of the Thames.

5. Norman Period.—The influence of the Norman language in England was very gradual, and served to enrich the Saxon, but did not supersede it; for Saxon continued to be the language of the people, and of many of the clergy and chroniclers. The first laws after the Conquest written in Norman-French belong to the reign of Henry III. (1272). The charters and deeds of the reign of the Conqueror are mostly in Saxon; but in the reign of Henry II. Latin began to be employed for legal purposes, as it had been by the Anglo-Saxon kings before Alfred.

The two centuries following the Norman Conquest are sometimes called the *Semi-Saxon period*. During this period the Saxon was gradually receiving additions of words from the Norman, and losing many of its own inflexions. At this time the plural of verbs in *-en* began to be used, and the plural of substantives in *-n* began to be superseded by that in *-s*.

The relative position of the Norman and Saxon races in England during this period will be seen by comparing the Norman words *beef, mutton, veal, pork, venison, pullet*, with the corresponding Saxon words *cow, sheep, calf, pig, deer, fowl*.

6. **Early English Period**, from about A.D. 1272 to A.D. 1377.—During this period the tendency to abandon the use of inflexion showed itself strongly. There was a large admixture of French words with the language. In many cases the French words superseded the Saxon only for a time, and then fell into disuse; such as, *miséricorde, mercy; malure, misfortune; créansur, creditor; rivage, shore; selle, saddle; espérance, hope; mot, word; maugre* (Fr. *malgré, in spite of*); *devoir, duty*.

The principal writers of the period are, Robert of Gloucester, who translated the Chronicle of Geoffry of Monmouth into English; Sir John Mandeville; Wyclif; Chaucer.

7. **Middle English Period**, during the fifteenth and sixteenth centuries.—During this period there was the same tendency in grammatical changes as before. Besides this, the revival of learning led to the great and rapid influx of new thoughts and new words; and the invention of printing not only tended to give a fixity

to the forms of the language, but also introduced to English readers the literature of other countries. Such a time of rapid change was not, however, without its dangers; for while, on the one hand, some men studiously affected the use of foreign or new words, on the other hand, some men (as Spenser) were inclined to oppose the affectation, and to cling obstinately to, and even revive, obsolete or obsolescent words.

As an instance of the former danger, we may mention a few of the words which during this period obtained a temporary place in the language: *facundious, tenebrous, solacious, pulchritude, consuetude*.

Other words, that are quite familiar to ourselves, seemed on their introduction very unusual to our forefathers. Thus Puttenham, a writer of the sixteenth century, places at the end of his "Art of English Poetry," published 1589, a list of words of such recent introduction as to need the explanation of a glossary to make them intelligible to ordinary readers. Among many others in this list are, *audacious, compatible, egregious, method, function, numerous, penetrate, savage, scientific*.

8. Modern English—The period of modern English, extending from the close of the reign of Elizabeth to the present time, has been marked by many changes.

With regard to grammatical changes, we may mention that the termination *-th* of the third person singular of verbs has given way to *-s* (*doeth, does*); that the distinction between the indicative and subjunctive moods has been less and less observed, and shows a tendency to become obsolete; that many strong verbs

have become weak; and that the neuter character of the pronoun *which*, with regard to gender, has been recognized.

With regard to words, there has been a general tendency in writers and speakers to introduce new Latin words and a Latin structure of sentences.

Among the words that have been lost during this period, we may mention *wanhope*, *wanhrift*, *wanluck*, *wanwit*, *wangrace*, *wantrust*; the positive forms corresponding to the negative *uncouth*, *unwieldy*, *unruly*, *ungainly*, *inexorable*, *inevitable*, *dishearten*; the negative forms *unarming*, *unwisdom*, *unmanhood*, *unmighty*, *unbuxom*: such words as *gainstrive*, *gainstand*; *wrongwise*; *fool-large*, *fool-happy*; which were once analogous forms to *gainsay*, *righteous* (i. e. *rightwise*), *foolhardy*.

Some of the old words that have been revived during this period are, *askance*, *dapper*, *embellish*, *forestall*, *fain*, *hallow*, *jeopardy* (still noticed as obsolete in Johnson's Dictionary), *sere*.

The advance of scientific discovery has naturally led to the introduction of many new words.

CHAPTER VI.

PROSODY.

PROSODY treats of the laws of poetical composition. The subjects most worthy of notice in connection with prosody are Rhyme, Alliteration, and Rhythm, or Metre.

Rhyme is a similarity of sound in the terminating syllable or syllables of two or more words.

To constitute a perfect rhyme between two words, this similarity must begin with the last accented syllable in each word; after the last accented syllable all the sounds in each word must be the same; and the consonant sounds at the beginning of the accented syllables must be different:—

Single rhyme: spring, wing; glow, flow; might, right.

Double rhyme: reason, season; maiden, laden; beaming, dreaming.

Triple rhyme: clattering, shattering; tenderly, slenderly.

Alliteration is the repetition of the same consonant sound at the beginning of two or more syllables, separated by short intervals:—

“Gentle Jesus, meek and mild,
Look upon a little child.”

“Keep me—oh, keep me, King of kings.

“Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn.”—*Shelley*.

“Five miles meandering with a mazy motion,
The sacred river ran.”—*Coleridge*.

Rhythm, or Metre, is the regular succession of accented and unaccented syllables in poetry. There are four kinds of metre in English poetry:—

1. *Iambic metre*; in which every foot consists of two syllables,

the second syllable in each foot being accented. This metre is generally represented by the letters *x a*, or by the symbols $\vee - :-$

“ I mæde | thēm lāy | thēir hānds | ȳn mīne, | ānd swēar |
 Tō rēv | -ērēnce | thē kīng, | ās if | hē wēre |
 Thēir cōn | -sciēnce, ānd | thēir cōn | -sciēnce ās | thēir kīng.”

2. *Trochaic metre*; in which every foot consists of two syllables, the first syllable in each foot being accented. This metre is generally represented by the letters *x a*, or by the symbols $\vee \vee :-$

“ ȳn hēr | ēar hē | whispērs | gāily, |
 If mȳ | hēart bȳ | sīgn’s cān | tell,
 Māidēn, | ȳ hāve | wātch’d thēe | dāily, |
 And mē | -thīnks thōu | lōv’st mē | well.”

3. *Dactylic metre*; in which every foot consists of three syllables, the first syllable in each being accented. This metre is generally represented by the letters *a x x*, or by the symbols $\vee \vee \vee :-$

“ Brightēst ānd | bēst ōf thē | sōns ōf thē | mōrning,
 Dāwn ōn ōūr | dārknēss ānd | lēnd us thīne | aid.”
 “ Tāke hēr ūp | tēndērlȳ, |
 Lift hēr wīth | care;
 Fāshionēd sō | slēndērlȳ, |
 Yōung ānd sō | fair.”

4. *Anapestic metre*; in which every foot consists of three syllables, the last syllable in each being accented. This metre is usually represented by the letters *x x a*, or by the symbols $\vee \vee - :-$

“ Thē Āssȳ | -rīan cāme dōwn | līke ā wōlf | ōn thē fōld, |
 Ānd hīs cō- | hōrts wēre glēam | -ȳng ȳn sīl | -vēr ānd gōld.”
 “ Oh, yōung | Lōchinvār | ȳs cōme ōut | ōf thē wēst,
 Througħ all | thē wīde bōr | -dēr hīs stēed | ȳs thē bēst.”

A Stanza is a division of a poem, consisting of several lines.

Heroic metre is that which consists of five Iambic feet in each line.

Alexandrine metre is that in which each line consists of six Iambic feet.

“For a man to write well, there are required three necessities : let him read the best authors ; observe the best speakers ; and have much exercise of his own style.”—*Ben Jonson*.

“The best language I should call the shortest, clearest, and easiest way of expressing one’s thoughts, by the most harmonious arrangement of the best chosen words, both for meaning and sound. The best language is strong and expressive, without stiffness or affectation ; short and concise, without being obscure or ambiguous ; and easy and flowing, without one undetermined or superfluous word.”—*Armstrong*.

PART II.

ENGLISH COMPOSITION.

CHAPTER I.

INTRODUCTION.

COMPOSITION is the art of expressing thoughts accurately and gracefully in words.

The art of Composition is closely connected with the science of Grammar. Grammar arranges words into their different kinds, investigates their various functions, classifies their inflexions, and lays down certain rules of agreement and government with regard to their combination in forming sentences. That part of Grammar which is most important in Composition, and indeed for all practical purposes, is Syntax.

There is, however, one marked distinction between the object of Grammar and that of Composition. The science of Grammar exercises control only over the *structure* of sentences; the art of Composition exercises control over both the *structure* and the *meaning* of sentences. Grammar requires that words shall follow each other in a certain order,—that there shall be a

syntactical agreement between them,—that the form or function of one word shall in certain instances necessitate a corresponding form in some other word. Here the function of Grammar ceases, and the work of Composition begins. A sentence may be constructed with perfect grammatical propriety, and yet be utterly nonsensical, as far as *meaning* is concerned. Composition thus begins its work where that of Grammar ends. It first insists upon grammatical purity as the great essential to good composition, and then proceeds to lay down certain rules whose object is to make sentences both intelligible and forcible.

The first work of Composition is a practical application of the rules of Grammar. It stands in the same relation to Grammar as the art of Reasoning does to the science of Logic, as that of Eloquence to the science of Rhetoric, or that of Musical Composition to the science treating of the Laws of Musical Harmony.

1. In each of the above arts the rules of the corresponding science must be applied both with accuracy and *taste*. So also the cultivation of good taste is necessary for the perfection of good composition. Good taste is to Composition exactly what Kindheartedness is to Politeness. There are in our dealings with each other certain usages which are looked upon as essential characteristics of a polite man, but it would be a great mistake to suppose that these usages are arbitrary and objectless requirements of a forced and unnatural state of society. Every one of them has its origin in a due consideration for the feelings of others. Hence, true politeness is not the mere falling in with these usages, but rather that

quick kindheartedness which is ever on the watch, and more especially in little things, to avoid rudely injuring the feelings of others, and tends to make our intercourse with them as agreeable as possible. A whole life of careful training in society would never make a boorish man into a polite man, although it could do much for him; while on the other hand there are many who, utterly ignorant of the usages of society, are yet made into well-behaved and polite men by following the simple dictates of kindhearted consideration for others.

The case is very much the same with regard to Composition. The laying down of rules can do a great deal to help a man, for they are able to make him accurate. But to perfect him there is need for good taste—that is, for a ready perception of the beauties of language and of those things that tend to make it most effective for its purpose.

2. Again, it is of the utmost importance in Composition that one should bestow careful thought upon the subject upon which he is about to write. He should not attempt to write before he has a thought within him which he desires to express in words, but the thought should exist and be recognized first, and then the words most suitable for expressing it should be selected, properly used, and properly arranged. A great many of the modern abuses in our language arise from the fact that men, instead of making their language follow close upon the heels of their thoughts, persist in speaking or writing when their minds are empty, and thus multiply their words meaninglessly and think themselves *eloquent* when they are merely

loquacious. An eloquent man is one who speaks out of the *fulness* of his mind; a loquacious man is one who speaks out of the *emptiness* of his mind. We often mistake loquacity for eloquence, forgetting that just as it is easier to pour water from a bottle half empty than from one quite full, so it is very easy to talk garrulously and thoughtlessly, while a mind replete with knowledge is frequently hindered by its very fulness from finding suitable words in which to express itself.

3. Another requisite to good Composition is that the subject upon which one has to write should be carefully arranged before the actual work of composition begins. A mistake made by many writers is the belief that it is simply necessary to take up a pen and to begin to write something or other, and that then without fail thoughts will start up from some hidden corner of the mind which will enable them to fill as much space upon their paper as is required. Men of this kind estimate the value of their writings by the quantity, not by the quality, and think that a newspaper article, for example, is perfectly satisfactory if it fill a certain number of columns, or that a letter is to be called good because it is crowded closely upon the four pages of a sheet of note-paper. In simple matters, such as letter writing, the proper order of the subject will readily suggest itself to a person of ordinary thought: in narrative composition the natural arrangement is obviously that according to the order of time: but in more difficult subjects it is necessary to decide upon the general scheme and arrangement of the composition before the task is actually begun.

Thus, for example, if it were required to write an essay upon the subject of Adversity, one's thoughts in regard to it might group themselves in different ways; but the writing should not be commenced until some one arrangement has been decided upon in preference to any other. A simple plan such as the following might be adopted, in which everything written is placed in subordinate connection with three leading thoughts: *first*, Adversity is really a blessing to men;—*then*, although we all very readily acknowledge this in theory, we are sceptical about it practically; for when adversity comes upon us we are apt to regard it as a curse instead of a blessing. What is the reason of this? *Lastly*, we may illustrate by historical references what has been said on the subject.

It is, however, important that, in order to fulfil its purpose, the arrangement of a subject in composition should not be obtruded too much upon the reader. It accomplishes its end most perfectly when the writer carefully attends to it, but as carefully keeps it out of sight. The function of a studied arrangement in composition is very similar to that of the bones in the body of an animal, which keep the whole together, and support and strengthen it, and can be found by examination, but yet are hidden from the view. So by arrangement a composition is adjusted and compacted; and in good writings, although it may not appear upon the surface, yet it may be detected by analysis, and the skeleton which the writer has skillfully covered may be laid bare, just as by dissection the bones of the body are brought to view. Generally there is prefixed to books a skeleton showing nothing

but the arrangement which the writer has followed, and this skeleton we call an index. It is a valuable exercise to take some piece of compact composition from a standard author, and, after careful study, to analyze it logically, in order to discover the skeleton arrangement which the writer has adopted. If one of the Essays of Lord Bacon be treated in this way, it will be found to be not a mere collection, in a compact form, of disconnected thoughts on a given subject, but a composition carefully arranged according to a definite plan, and of which a perfect logical analysis or index may be made.

4. Lastly, it is necessary to spend a great deal of labour in examining and correcting one's own early attempts at composition. The importance of this can scarcely be exaggerated. Little inaccuracies and inelegancies which were overlooked during the first writing become evident when the composition is read through afterwards; and many improvements may be made, especially in the choice and arrangement of words, by the writer becoming his own critic. All the great and enduring works of literature are those upon which much labour has been spent in correcting and polishing. The Greek and Latin authors whose works have come down to us as perfect models of composition were accustomed to spend years in correcting and finishing. Isocrates spent ten years over one oration. Virgil laboured at the 'Æneid' for eleven years, and even then regarded it as imperfect. When Pascal was engaged on his famous Letters he wrote and re-wrote several of them seven or eight successive times, and even spent twenty days on the composition of one

of them. Among our own countrymen, Pope, Addison, Goldsmith, Hume, and many others, are known to have laboured incessantly in correcting their own writings. Some of Dr. Johnson's best compositions are said to have been written off without any correction whatever ; but all of these treat of subjects upon which he had thought and conversed familiarly for years, until they were clearly and definitely arranged in his mind, and had thus been really corrected long before they were committed to paper. Skill in composition is a habit which can be acquired only by dint of great labour.

CHAPTER II.

ON THE USE OF WORDS, WITH REGARD TO—
1. COPIOUSNESS. 2. ACCURACY.

Words are the materials which a writer or speaker uses in order to express his thoughts ; and they are as necessary to him for his purpose as the stones and bricks and timber to a builder for the construction of houses.

We may perhaps better illustrate their use by comparing them to a merchant's capital, by means of which he is enabled to carry on his transactions with others. The success of a merchant depends mainly upon the amount of capital which he has at command, and upon the judicious use which he makes of it ; so also the success of a writer or speaker will depend in no small degree upon the number of words which he has at command in the storehouse of his memory, and then upon the judicious use which he makes of them. There are thus with regard to words two essentials to good Composition which we shall denote by the terms **COPIOUSNESS** and **ACCURACY**. By **Copiousness** we denote the possession of a sufficiently large stock of words always ready for use ; by **Accuracy** that careful discrimination which enables one to recognise the exact meaning of every word used, and therefore to select from the stock of

words those which will serve best to express the thought in one's mind.

1. Much would be done towards improving composition if the gradual acquisition of a larger vocabulary were looked upon as an essential part of education. Men are apt to think, however, that they have at command quite as many words as could possibly be of any service to them, and thus are indifferent about making acquaintance with new ones. They would, however, discover their error by making a rough calculation of the number of words which they are in the habit of using, and then comparing it with the whole number of words in the language. They would find that the English language possesses large storehouses full of rich and useful words, some of which have lain forgotten and neglected until we have come to regard them as obsolete and their use as pedantic, while others are never used except by a select educated few, who know their value; and out of a large stock of many thousands of useful words most of us are contented with meagre vocabularies of a few hundreds. If a man were to count on a few successive pages of a dictionary the words which he recognises distinctly, he would find that they form a small proportion to the whole number; if he were to count, not those which he recognizes when others use them, but those which he actually uses for himself, he would find the proportion still smaller.

A man should be careful, however, while seeking by the acquisition of a growing vocabulary to obtain readier means for expressing himself clearly, to avoid at the same time the use of unusual words in a pedantic

and bookish manner. In education the best methods for increasing one's vocabulary of useful words are—to use the dictionary freely in reading good authors, and to note down carefully the words whose meaning is unrecognised; to practise careful translation from some other language into our own, using an English dictionary as well as a dictionary of that language; and to exercise oneself in paraphrasing passages from our best English authors.

Those engaged in English education remark a striking deficiency in the use of connective words. This does not arise from poverty in the language, but from simple carelessness on the part of those who ought to use thankfully what words the language offers. The word "*and*" is used as almost the only copulative in the language, and the word *so* perhaps stands next in frequency, but is generally misused in the place of *therefore*. It is common but improper to use it in such cases as the following:—" *It is very cold to-day, so I shall not go out;*" here it should be displaced by the word *therefore*, whose special function it is to connect two sentences, of which the former denotes a cause and the latter the consequence.

A student should select in composition from a tabulated arrangement of connective words such as the following:—

Connective Words.

1. **SIMPLE COPULATIVE.**—*And* (connecting both the words and their meaning.)

2. **ADVERSATIVE.**—(Connecting the words, but being disjunctive with regard to their meaning.)

but, notwithstanding, although, except, unless, though, whereas, else, or else.

3. **CAUSATIVE.**

a. (Connecting in the order of cause and effect ; sometimes called *causative*.)

therefore, so that.

b. (Connecting in the order of effect and cause ; sometimes called *illative*.)

because, since, seeing that, whereas.

4. **SUBORDINATIVE.**

when, then, where, why, whether, who (and the other relative pronouns), *that, if, as, provided, before, ere, till, until, still.*

5. **CORRELATIVE.**

as—so ; if—then ; either—or ;

whether—or ; neither—nor ;

though (or although)—yet ; not only—but also.

2. Accuracy in the use of words is still more important than copiousness. Some men find a very small vocabulary sufficient for their ordinary purposes, because judiciously used it enables them to express their thoughts intelligibly and with precision ; while a man who uses a larger stock of words, but uses them loosely and inaccurately, will be at a great disadvan-

tage in attempting to make others understand his exact meaning. Precision and intelligibility are the first essentials in the use of language. When a man hesitates and falters in expressing himself, it is not for want of *a* word, but *the* word. Many words might be used which would convey something of his thought, but he hesitates for the exact word which alone can represent his thought with adequacy. It has been said that words should fit close to the thoughts which they are intended to express, just as the clothes of a well-dressed man fit his person.

Attention to this would save us from such blunders as to use *so* and *such*, which are essentially comparative words in construction, in the place of *VERY*, as in the following sentences :—

I am *so* tired.

He is *such* an agreeable man.

To correct these the word *very* should replace the mis-used words, or the comparison should be completed by adding a sentence in each case.

I am *so* tired *that I cannot go farther*.

He is *such* an agreeable man *that everyone likes him*.

To is often mis-used for COMPARED WITH.

That is nothing *to* my own adventure.

That is nothing *compared with* my own adventure.

The words *NICE* and *FUNNY* are almost always mis-used.

It is very valuable as a help to accuracy to notice the various meanings which one word may have. The adjective *LIGHT*, for instance, has several meanings, between which it is necessary to distinguish. *Mistake*

might be made by confounding any two of these meanings. We may speak of food—pastry, for example—as being *light* when in proportion to its bulk it has little weight: a physician would speak of food as *light* if it were easy of digestion. An invalid would therefore make a serious mistake who ate nothing but pastry because he had been ordered to take only light food, for although as far as weight is concerned pastry is light, in the dietary sense of the word it is very heavy, *i. e.* difficult of digestion.

So also the adjective PLAIN may mean either *distinct*, or *unornamented*. If we say that a sermon ought to be *plain*, we mean that it ought to be distinct, easy to be understood, not that it should be stripped bare of all ornament.

The verb TO CLEAVE has two opposite meanings, *to force asunder*, and *to cling, hold fast*.

The wedge *cleaves* the block.

The child *cleaves* to its mother.

The word REST denotes either *remainder*, or *repose*.

I will leave the *rest* till to-morrow.

I shall take my *rest* to-day.

It is also a very valuable help to accuracy in the use of words to study apparent synonyms, *i. e.* words which are distinguished from each other by very slight differences of meaning. It is hardly possible to over-estimate the importance of this in composition. The following examples will illustrate the method to be adopted:—

To HOPE is to anticipate something that will be *agreeable*.

TO EXPECT is to anticipate what is regarded as *certain*.

We hope that it will be fine to-day.

We expect that it will rain before night.

DISCOVERY is the disclosure of what has previously existed, though unknown.

INVENTION is the calling something into being for the first time.

Columbus discovered America.

Galileo invented the telescope.

The optical principles upon which telescopes are constructed were discovered.

A PROUD man is one who thinks very highly of himself.

A VAIN man tries to make others think highly of him.

"I am too proud to be vain."—Swift.

TO RECOLLECT is to recall to the memory what has slipped from it.

TO REMEMBER is to retain what is now in the memory.

I cannot recollect your name.

I will try to remember your directions.

COMPULSION is physical necessity.

OBLIGATION is moral necessity.

He was compelled to leave the room.

We are all obliged to speak the truth.

EXCEEDINGLY is used adverbially as a stronger word than *very*.

EXCESSIVELY is used to denote *in excess*; it is stronger than *too much*.

The garden is exceedingly large (i. e. very large).

The garden is excessively large (i. e. too large.)

CONTEMPTIBLE denotes, worthy of contempt. (Passive.)

CONTEMPTUOUS denotes, showing contempt. (Active.)

His conduct is contemptible.

Henry spoke contemptuously of my work.

OFFICIAL denotes, in accordance with one's office or duty.

OFFICIOUS denotes, interfering beyond one's office or duty.

He wrote an official letter.

He displeases me by being officious.

EXTEMPORANEOUS is an adjective.

EXTEMPORE is the corresponding adverb, and is used for *extemporaneously*.

He preached an extemporaneous sermon.

The sermon was preached extempore.

TO PERSONATE is to assume the character of a certain person.

TO PERSONIFY is to attribute the character of persons to inanimate things.

Perkin Warbeck personated the Duke of York.

In Spenser's Faery Queen virtues and vices are personified.

A CONTEST is a strife between two or more persons bent on a common object.

A CONFLICT is a strife between parties that are simply opposed to each other.

There was a very sharp contest for the prize.

When the two armies met a terrible conflict ensued.

DISCONNECTED is used in reference to things that have been previously connected.

UNCONNECTED is used in reference to things that have never yet been connected.

This house of business is unconnected with any other.

The business of the two houses has since been disconnected.

TO RIDICULE is to laugh at something with the intention of *correcting* it.

TO DERIDE is to laugh at something with the intention of *exposing* it.

We love the man although we ridicule his peculiarities.

It is disgraceful to deride a man for a personal deformity.

(Exercises XI.—XXI.)

CHAPTER III.

ON THE PROPER ARRANGEMENT OF WORDS.

THE meaning of a sentence is often determined by the arrangement of the words composing it. A careful arrangement groups words in such a manner as to place those which limit or qualify in as close connection as possible with the words to which they refer.

We are accustomed to approve of certain uses and arrangements as proper, and to stigmatise others as improper. The standard by which we judge in such cases is decided sometimes according to simple logical principles, but generally according to *custom*. No method of arranging or using words in a language is *absolutely* wrong, but custom has decided in favour of certain usages and against certain others; so that when we apply the words *proper* and *improper*, or *correct* and *incorrect*, to language, we should understand distinctly that we are judging according to a purely conventional standard. That which gives law to language is custom.

1. We must be careful however, while recognising the control which common usage exercises over language, to mark certain limits for that control. In the first place, there are many people who commonly use the words *this here*, *that there*, instead of the simple demonstratives *this* and *that*, which of themselves denote proximity and remoteness without the addition of the

adverbs of place. There are others who, in negative replies to questions, use the word *nay* in preference to *no*. Some persons would ask the question, *where are you for?* when educated men would ask, *where are you going?* Although these usages may be common, yet since they are not adopted by educated men we do not recognise them as correct. The use which gives law to language must be REPUTABLE.

A common usage which is not reputable is called a *vulgarism*.

2. Again, there are certain usages in language which are entirely local. In one part of England there is a very common word *gradely*, denoting *agreeable, pleasing, bonny*; in other parts manual labourers attribute gender to the tools which they employ in working. In other parts a homely substantive, *mawther*, is used in reference to women; while elsewhere it is common to omit the definite article before substantives. *He walked up street, and past castle, and then over bridge home*. We do not recognise these usages as correct, because they are local. The custom which gives law to a language must be NATIONAL.

A common usage which is not national is called a *provincialism*.

3. Lastly, many expressions were once common and recognised as proper, but have now fallen into disuse. The phrase *it came to pass*, instead of *it happened*, was once commonly and correctly used, and is to be met with on almost every page of the English Bible, though it is never used in our own day. The affirmative *yea* was once common, and *th* was a frequent ending for parts of verbs now ending in *s*; *loveth, praiseth, doeth*,

for *loves, praises, does*. The relative pronoun *which* was used personally (*"Our Father which art in heaven"*), and the pronoun *his* in reference to things as well as persons. (*"The iron gate opened of his own accord."* Acts xii. 10.) Thus a language is continually growing and changing, and the usages which are received as correct in one age are prohibited in the next. We do not recognise obsolete usages as correct. The custom which gives law to language must be PRESENT.

A usage once common, but now obsolete, is called an *archaism*.

Having arrived at a distinct understanding as to what constitutes correctness in the use of language, we will proceed to discuss the subject of the correct arrangement of words. In our own language, more perhaps than in any other, owing to the few inflections we have, it is important to arrange words in such an order that their united meaning cannot possibly be mistaken. If we use such a sentence as *The king conquered the rebels*, there is nothing whatever except the arrangement of the words to inform us of its correct meaning; for there would not be the slightest alteration in the form of either of the words if the sentence were intended to signify that *the rebels conquered the king*. In another language it would be otherwise, and the verb would assume one of two different forms, according as it denoted an action performed by the king or by the rebels, while each of the substantives would have a distinctive form denoting whether it was the subject or the object of the verb, and hence the mere order of the words would be of little or no significance. In such cases we make *arrangement* do for us the work

that *inflection* does in other languages, and have a tacit but distinct understanding that in a sentence *the subject shall come before the predicate, and the verb before the object which it governs*. An observance of this simple rule keeps us from ambiguity. Thus in the sentence quoted above the very order of the words tells us that the king performed the action of conquering, and that the rebels were conquered.

The special importance of a correct arrangement of words in English composition may also be aptly illustrated by comparing our use of the relative pronouns with that in another language such as Latin. We have three very common relative pronouns, *who*, *which*, *that*. Not one of them has any significance in itself. They derive all their meaning from some word or words in the same sentence as themselves, and for which they act as deputies or representatives. There is but one thing except arrangement which can guide us in finding out the words to which they refer, and that is that *who* must refer to persons, and *which* to animals or things, but we are never certain with regard to *that*, because it may refer either to persons or things. Neither of them has any inflected form to show whether it refers to a singular or a plural antecedent, and only one of them, *who*, has a distinct form *whom*, for denoting when it is an object instead of a subject. In each of the following sentences in English we have no choice in the use of relative pronouns except between *that* and *which*, while in Latin a different relative would be used in each sentence.

The field *that belongs to us* adjoins the wood. (qui)

The horse *that we hired* injured the servant. (quem)

- The city *that we visited* is on the edge of the lake. (quam)
 The mob *that paraded the streets* attacked the citizens. (quæ)
 The spring *that was so cold* was yet more pleasant than the winter. (quod)
 The gardens *that we walk in* are close to the park. (quos)
 The trees *that you can see* are near the large white house. (quas)

In complicated sentences in English when there are several substantives it is often very difficult to distinguish which of them is the proper antecedent to a relative pronoun following, and to avoid this as far as possible we are accustomed to place the relative immediately after its antecedent. Hence when a relative pronoun is used, it is with its attendant words wedged into the middle of another sentence, and all the following words are pushed out of their proper place. In every one of the sentences quoted above, if the relative with its attendant words be placed at the end of the sentence instead of in the middle, the meaning is entirely altered, because the relative then takes a different antecedent but itself remains unchanged. In Latin every change of position would signify a change of antecedent, and would necessitate a corresponding change in the form of the relative pronoun.

The following sentences are incorrect because the the relative pronouns are not so arranged as to refer to the proper antecedents.

- “From a habit of saving time and paper *which* young men acquire at the University.”
 “We had a long way to go after having climbed the rock *which* was all sand.”
 “Besides the skaters there were groups of men selling hot chestnuts *that* had come on the ice with the hope of gaining a little money.”

“There was a great deal of the bustle and excitement among the officials *that* always attend the departure of a train.”

We have said that the proper grammatical order in the English Language is *Subject, Verb, Object*. When limiting or qualifying words are introduced they should be placed as close as possible to the words which they limit or qualify.

William, *pleased by the success of his brother*, resolved to set off at once to congratulate him.

The following sentences are incorrect on account of the bad arrangement of words. The words in italics should be transposed to the places marked thus (^).

“There is ^ a remarkable union *in his style* of harmony and ease.”

“The following sentence cannot ^ but be *possibly* understood.”

“He is able to do ^ almost everything *well* that he puts his hand to.”

“At the same time he may learn a lesson from it, ^ not to allow it to catch fire again, *by being more careful*.”

“I cannot think what will be the effect ^ of talents thus *mis-spent on the character*.”

“Hence ^ he considered marriage *with a political economist* as dangerous.”

Very often the grammatical order is not the best for effect, and hence we sometimes give prominence to an important word by removing it from its usual place. In English there are two places of great prominence in a sentence,—the beginning and the end, and particular attention may be drawn to any word or group of words by removing it from its proper place to one of these.

In the following sentences words are intentionally placed at the beginning in order to make them more prominent.

Go I will.

Do it he shall.

"*Blessed* are the merciful."

"*Silver and gold* have I none."

"*Great* is the mystery of godliness."

"*Off* we start."

"*In* they burst, and *on* they rushed."

The end of a sentence is not so prominent as the beginning. In the following sentences the important words are intentionally placed at the end.

"The wages of sin is *death*."

"Add to your faith *virtue*."

There is no word in the English language which is so frequently misplaced as *only*. Hence it is important to lay down the rule with regard to it.

ONLY, LIMITS THE WORD OR WORDS IMMEDIATELY FOLLOWING IT.

ALONE, LIMITS THE WORD OR WORDS IMMEDIATELY PRECEDING IT.

Thus in the sentence *The safety matches will only ignite upon the box*, the word *only* is out of its proper place, because it is made to limit *ignite*, and thus implies that the matches will ignite, but will do nothing else. The word is intended to limit the words *upon the box*, and hence should immediately precede them. *The safety matches will ignite only upon the box*. In all the following sentences the word *only* should be removed to the places marked (^):—

"I am *only* going ^ as far as the bottom of the street.

“Thales was *not only* famous ^ for his knowledge of nature, but also for his moral wisdom.”

^ “One species of bread, of coarse quality, was *only* allowed to be baked.”

This library is *only* open ^ on Wednesdays.

This thoroughfare is *only* to be used ^ by persons having business at the house.

When the word *only* stands at the end of a sentence it must of course limit the words preceding it; hence the sentence *This ticket is available for returning only on the day of issue* is sometimes altered, and ends with the words *on the day of issue only*.

Sometimes a sentence containing a misplaced *only* can be corrected by substituting for it *alone*. *Time only tests friendship. Time alone tests friendship.* In using the word *alone*, it is, however, important to remember that it refers to the substantive or pronoun preceding it. “*The light must not prevent us from recognising the real standard by which only (should be alone) his greatness can be determined.*”

(Exercises XXI—XXIV.)

CHAPTER IV.

ON GRAMMATICAL PURITY.

THE first essential of language is that it shall be intelligible. Nothing conduces more to this end than grammatical purity. The most important part of Grammar is that which we call Syntax, and which treats not of the classes or inflexions of words, but of the laws which regulate their combination into sentences. It is much to be regretted that this, which is essentially the practical part of Grammar, should be so much neglected in the work of education.

Our thoughts are expressed by means of sentences—that is, of collection of words selected and arranged according to the recognised rules of Grammar. All our words are subject in regard to combination to certain laws. No word is its own master in a sentence, but is compelled to occupy a certain place, and perhaps to assume a certain altered form, in obedience to the requirements of some other word in the sentence which possesses a certain power that we call *Government*. No meaning could possibly be conveyed by a number of words selected at random and jumbled together in any order. We have to select proper words, to arrange them correctly, and to see that they are combined conformably to certain rules.

There are two parts of speech in our language which are pre-eminently distinguished by possessing what grammarians call *inflection*—that is, a power of assuming slightly altered forms according to the various relations in which they may stand to other words in the same sentence. Neither of them ever comes into a sentence without assuming one of these forms, and the special form assumed is always significant of the relation existing between the word in question and other words in the same sentence.

One of these parts of speech is the verb, which has many inflected forms (pp. 45–47), the other is the pronoun, with fewer. The object of the rules of Syntax, therefore, is to assist us in composition by pointing out that particular form of the verb or pronoun which is to be used under given circumstances in a sentence. We will lay down in order the most important syntactical rules with regard to these two parts of speech.

1. THE VERB IN ITS RELATION TO OTHER WORDS.

1. *The Verb must agree with its Nominative in Number and Person.*

In the sentence, *I am aware that they are in London*, the pronoun *I* is nominative to the verb *am*, which therefore assumes the inflected form for the singular number and first person, in order to agree with it; the pronoun *they*, which is in the plural number and the third person, is nominative to the verb *are*, and the verb therefore assumes the form agreeing with the number and person of *they*.

Two or more singular nominatives coupled together are of course equivalent to one plural, and the verb

therefore assumes the plural form. In such a sentence as *John and his brother are coming*, the words *John and his brother* may be looked upon as one substantive in the plural number, and therefore the plural verb *are* is used.

When, however, two nominatives are connected by an adversative word, although the words themselves are joined, the sense requires us to understand that only one of them relates to the verb, and therefore the verb agrees with that one:—

Education, not talent, *has made* him what he is.
Either Henry or his brother *is* to come.

When several nominatives follow the verb, the verb usually agrees only with the first of them. In the following sentences, although the verbs are singular in number, and agree with the first nominative following, if the sentences are reversed and the nominatives made to precede the verbs, the verbs immediately must be changed to the plural.

“Now *abideth* faith, hope, and charity.”
“Thine *is* the kingdom, the power, and the glory.”
“Then and there *was* hurrying to and fro,
And parting tears and tremblings of distress.”

When two substantives forming a subject are connected by a preposition, it should be remembered that only one of them is the nominative and the other is in the objective case, and that therefore the verb agrees only with the former.

“Godliness with contentment *is* great gain.”
The fruit with the package *weighs* twelve pounds.

When two nominatives, one singular and one pl-

are connected by *or* or *nor*, so that it is uncertain which of them is the true nominative, the verb is usually plural.

Neither you nor I *are* to blame.

Each of the following sentences is incorrect because containing a verb which does not agree syntactically with its nominative or nominatives:—

“Both minister and magistrate *is compelled* to choose between his duty and his reputation.”

“The boldness, freedom, and variety of our blank verse *is* infinitely more favourable than rhyme to all kinds of sublime poetry.”

“In the extravagant admiration for Grecian costume *is* to be observed the effects of Rousseau’s dreams on the social contract.”

“Few if any town or village in the south of England *has* a name ending in *by*.”

2. *When a verb, followed by the supine, refers to one past action, the verb is used in the past tense, but the supine remains in the present tense.*

I expected *to arrive* by seven o'clock. (Not *to have arrived*.)

We wished *to hear* from you yesterday.

“I thought *to pass* away before.”

All the following sentences are incorrect because they contain violations of this rule.

“I called yesterday, and intended *to have submitted* my manuscript to him.”

“Gray might perhaps have been able *to have rendered* him more temperate in his political views.”

“Swift but a few months before was willing *to have hazarded* all the horrors of a civil war.”

“That he was willing *to have made* his peace with Walpole is admitted by Mr. Scott.”

3. *Participles must be so placed in a sentence that there be no ambiguity in respect to the substantives or pronouns to which they refer.*

The following sentence is objectionable because it naturally suggests that the participle *nibbling* refers to the word *he*, not to *sheep*. There would of course be no ambiguity if the participle were declined as in Latin.

“One day *he* was sitting with the *sheep*, *nibbling* the short grass, while his dog was sleeping by his side.”

In order to correct this sentence and make it obvious that the participle refers to the word *sheep*, we might insert the words *that were*, and then, according to the rule already pointed out, the relative pronoun *that* takes for its antecedent the substantive immediately preceding.

4. *A participle must never be used in place of the supine after an adjective.*

One part of the recognised work of adjectives is the government of the supine, as in the following sentences :—

It is good *to eat*.

We are ready *to go*.

You are not fit *to appear*.

Hence the fault in each of the following sentences is that the adjective is made to govern the wrong part of the verb; the only part of the verb over which an adjective can exercise any control is that part distinguished by having the sign *to* prefixed, and which we generally call the supine.

“It is easy *distinguishing* the rude fragment of a rock from the splinter of a statue.”

- "It was great in him *promoting* one to whom he had done some wrong."
- "It were indeed worth while *inquiring* how much of this coolness resulted from Crabbe's early practice as a surgeon."
- "How fine it is *accompanying* the prattle of a beautiful child."
- "It was not difficult *retorting* upon many passages of his own writings."

(Exercises XXV.—XXX.)

2. THE PRONOUN IN ITS RELATION TO OTHER WORDS.

There is no part of speech that deserves more careful study with regard to syntax than the pronoun. It should be carefully remembered in composition that a pronoun is a purely relational word, and therefore can have no signification whatever in itself. All its meaning is derived from some word standing near it in the same sentence, and for which it is nothing more than a deputy or representative. Thus the words *Henry, table, house*, are notional, and convey distinct meanings in themselves, while such words as *I, she, it*, mean nothing whatever when standing apart from sentences, and even in sentences they are meaningless unless we can recognise a distinct connexion between them and some substantive or pronoun near them. The name *Henry* denotes one particular person; the word *I* denotes no one in particular, but may be used by everybody in reference to himself, and its signification is entirely dependent upon our knowledge of the person who uses it. The important rule in reference to pronouns is as follows:—

EVERY PRONOUN MUST HAVE ITS PROPER ANTECEDENT, WITH WHICH IT MUST AGREE GRAMMATICALLY, ACCORDING TO THE RULES OF SYNTAX.

We will illustrate this rule in reference to the relative and then to the demonstrative pronouns.

1. *The relative pronoun must be placed as close as possible after its antecedent.* Hence its antecedent is the substantive or pronoun next preceding it.

This is the *man who answers inquiries that are made by persons who call.*

2. *When two substantives or pronouns precede the relative, great care must be taken to select the one that is intended to be its antecedent; and to make the relative and the verb following agree syntactically with that one.*

“Valentia is one of the most delightful cities which *is* to be found in Europe.”

This sentence is incorrect, because the writer has mistaken the proper antecedent to the pronoun *which*, and has therefore made it and the verb singular in number. The blunder may be exposed very simply; the antecedent must be either *Valentia* or *cities*; the latter stands nearest to the relative, and is therefore the antecedent; the relative and verb must therefore agree with it and be plural. Again, a re-arrangement of the words will point to the same correction:—

“Of the most delightful cities which *are* to be found in Europe, Valentia is one.”

The same kind of blunder occurs in each of the following sentences:—

“It was one of the most important *alliances that ever was formed.*”

"Alexander, Emperor of Russia, is one of the *sovereigns* of modern times *who has* left the greatest name in history."

"Mr. Doddsley this year brought out his 'Preceptor,' one of the most valuable *books* for the improvement of young minds that *has* appeared in any language."

"Sully bought of M. de la Roche Guyon one of the finest Spanish *horses that ever was* seen."

"Adversity is one of the most common things that *befalls* humanity."

3. *The antecedent to a relative pronoun must be either a substantive or a pronoun.* The following sentences are objectionable because the relative in each has no antecedent, but is intended to refer to the general sense of the preceding words :—

"The court opposed, *which* was anticipated."

"In narration, Homer is at all times concise, *which* renders him agreeable and lively."

"This morning we walked out to the projecting rock, *which* we had often wished to do."

"Some men are too ignorant to be humble, without *which* there can be no docility and no progress."

The demonstrative pronouns are subject to the same rules of syntactical agreement as the relatives, but as they are more frequently misused, it is advisable to call attention to them separately.

1. *There must be no ambiguity with regard to the proper antecedent.*

The same caution should be observed in the use of demonstratives as in that of relative pronouns, since like all other pronouns they are not significant in themselves, but must derive all their meaning from other words. The pronouns *they* and *it* are especially liable to misuse, for they are very common words in composi-

tion ; and when a writer knows himself the words to which he intends them to refer, he is apt to be careless about making their reference as clear to other people. Cobbett in his 'Letters' draws particular attention to the abuse of the "poor oppressed little pronoun *it*." His advice to a young composer is, "Never put an *it* upon paper without thinking well what you are about. When I see many *its* in a page, I always tremble for the author."

The following sentence is objectionable because the antecedent to the pronoun *them* is uncertain ; it seems to refer to the word *they* ; it may refer to *eyes* ; it is intended to refer to *chasms*.

"They were in danger of sinking into deep chasms hidden from their eyes by snow which had filled *them* up."

The following sentence is really unintelligible on account of the loose use of the demonstratives :—

"They were summoned occasionally by *their* kings when compelled by *their* wants and by *their* fears to have recourse to *their* aid."

In the following sentences the pronouns are so placed as to refer to the wrong antecedents :—

"It was proposed in the British Parliament to concede *its* independence to America."

"Then they brought a few pails of water and threw them upon the burning heap ; but most likely if when first they discovered *it*, they had exerted themselves and then used the water, *it* might have been saved."

In the following sentences the pronouns have no antecedents whatever :—

"To be dexterous in danger is a virtue, but to court danger to show *it* is weakness."

"The Russians are inspired with the belief that their mission is to conquer the world, and their destiny to effect it."

2. *The demonstrative also must agree syntactically with its antecedent.*

The following sentence is incorrect, because the pronoun is plural while the antecedent is singular:—

"We sometimes have a prejudice against a certain *person* when really we know nothing about *them*."

3. *The pronoun "it" may be used in the plural, or in reference to persons in such cases as the following:—*

"Who is *it*?"

"*It* is I."

"*It* was you that I saw coming across the meadow."

"*'T*is two or three, my lord, that bring you word Macduff is fled to England."

Whilst speaking of the pronouns, it is well to call attention to the words *each* and *every*, with regard to syntax. *Each* and *every* are singular in number, and therefore in composition require to be followed by verbs in the singular; and when they are antecedents to other pronouns, those pronouns must be singular. The following sentences are all incorrect:—

"*Every one* has a duty which *they* must perform."

"How far *each* of the three great Epic poets *have* distinguished *themselves* in this respect remains to be seen."

"*Each* of these chimerical personages *come* from different provinces in the gesticulating land of pantomime."

"It embraces five great periods, *each* of which *have* stamped *their* own peculiar impress on the character of the people."

"*Every one* of this grotesque family *were* the creatures of national genius."

Another important thing to be observed in composition, is our common neglect of the personal pronoun *one*. In English we use this word, sometimes as a numeral and sometimes as a personal pronoun. In the latter case it is always used in the first person, as a kind of indefinite equivalent to *I*, and is therefore called an Indefinite Personal Pronoun. Although the word is very useful in this construction, we persistently neglect it, and in speaking of ourselves foolishly use the pronoun *you*. "*It is so warm to-day, that you feel disinclined for work.*" The latter part of this sentence should be, "*that one feels disinclined for work.*" The following sentences are objectionable on the same ground:—

Things are so dear that *you* scarcely know how to manage.
You always enjoy holidays when *you* can go out into the pleasant country.

There is a great temptation to be dogmatic in things that *you* know very little about.

(Exercises XXXI. and XXXII.)

CHAPTER V.

ON THE RHETORICAL REQUISITES OF GOOD
COMPOSITION.

UP to this point we have treated the subject of composition mainly in its connexion with grammar, and have laid down rules for enabling us to make the language we employ grammatically correct. Although this is of great importance, yet the sphere of composition extends beyond mere grammatical purity, and includes certain requisites which are purely rhetorical.

The rhetorical requisites of good composition are those which render it effective for its purpose. They are two in number; in the first place it is necessary that language should be clear and intelligible; in the second place, that it should be forcible. The first of these we shall denote by the word **PERSPICUITY**, the second by the word **STRENGTH**.

Perspicuity or clearness is the exact opposite to *obscurity*, and corresponds to transparency in material things. It is a positive essential in composition. He who speaks or writes in such a way as to make others understand his meaning distinctly and certainly, has succeeded in the first great object of language, whether he writes or speaks well or ill with regard to style.

Grammatical purity is a great aid to perspicuity, as also is the use of common and well-known words in

preference to those which are unusual and technical. A skilful writer, even in handling difficult subjects, makes his style clear and forcible by selecting his words as far as possible from among those which are in ordinary use. The most popular and enduring works in English literature are constructed of homely words. Dr. Johnson, who himself was fond of long and difficult words, commends the style of Swift on the ground that it is forcible and yet simple. "The peruser of Swift wants little previous knowledge; it will be sufficient that he is acquainted with common words and common things; he has neither to mount elevations nor to explore profundities; his passage is always on a level, along solid ground, without asperities, without obstruction."

Obscurity in composition may arise from many causes, the most important of which we will enumerate.

1. *Bad arrangement of words.*

This subject has already been spoken of, but it is hardly possible to lay too much stress upon it. The rule laid down is that the proper order in a simple sentence shall be *Subject, Predicate, Object*, and that in expanding these, the limiting or qualifying words shall be placed as close as possible to the words to which they refer. This order should never be departed from, unless with the intention of giving prominence to an important word by putting it out of its usual place—but even then in such a way as to preserve the sentence from ambiguity. The following sentence is very objectionable:—

"I have now and then inserted in the text characters of books that I have not read *on the faith of my guides.*"

The last phrase is misplaced, for it is intended to point out the reason for having *inserted* certain notices in the text, but not to limit the sentence *I have not read*. Removing the misplaced words as close as possible to the word *inserted* to which they refer, the corrected sentence stands thus :—

“I have now and then, *on the faith of my guides*, inserted in the text characters of certain books that I have not read.”

2. *Doubt respecting the intended meaning of a word.*

It is an unfortunate thing that in every language, words which are pronounced or spelt alike are used to denote different things. The words *degree, sense, grain, grave, intimate, kind, lay, mean*, and hundreds more, have several very different meanings ; it is, therefore, highly important that they should be placed in such a connexion as to exclude the possibility of their being understood in the wrong sense. It is a sign of great negligence when the context naturally suggests the meaning which a certain word is not intended to have, as in the following sentence :—

“Not only is *painting* very unnatural, but it is very easy for any one, without looking carefully, to see the difference between the rosy cheeks and clear complexion of good health, and the unnatural hues that have their origin in the toilette.”

Here we naturally understand the word *painting* to denote *the art of painting*, but towards the end of the sentence we begin to discover that it is intended to refer to the habit of *painting the face*.

No one can possibly understand either of the following sentences, because the words in italics are

ambiguous, and the context throws no light upon the meaning intended.

A blind man is in one *sense* destitute.
 His *presence* will be unfavourable to his election.
 I *remarked* it as we were going along.

3. *The use of Parentheses.*

Sometimes in composing a word or phrase is used which requires to be annotated or explained, and consequently an explanatory phrase is wedged in immediately after it, which is entirely unconnected with the sentence itself, and is therefore separated from the sentence by two brackets, thus (). The words included in the brackets are then said to be *Parenthetical*.

Parentheses should be used very sparingly and cautiously, for their natural tendency is to make sentences pointless and obscure. They may be avoided by placing the parenthetical remarks as foot-notes at the bottom of the page, or better still, by making them into separate and complete sentences following immediately after the sentences to which they refer. The more careless a composer is, the more is he driven to such shifts as that of using parentheses in his composition, but our best writers rarely, if ever use them. They are to be regarded as awkward devices for extricating thoughtless composers from the difficulties into which their carelessness leads them. A composer should see his way to the end of a sentence before he begins to write it; if he is so imprudent as to begin committing it to paper when he sees only the first few words, he must expect to find himself stumbling and entangled, and unable to extricate himself. Nothing

can be more lamentably awkward than the following sentence :—

“Hume’s ‘Natural Religion’ called forth Dr. Beattie’s (author of ‘The Minstrel’) able work.”

A prudent writer would have avoided this confusion by simply re-arranging the words :—

“Hume’s ‘Natural Religion’ called forth the able work of Dr. Beattie, author of ‘The Minstrel.’”

4. *Aiming too much at Brevity.*

In the following sentence the meaning is obscure, because the writer has not taken pains to use the requisite number of words for making his meaning clear :—

“He aimed at nothing less than the crown.”

It is impossible to discover whether this sentence is intended to mean that *He aimed at the crown and nothing less*, or that “He aimed at *nothing less than he aimed at the crown*, the latter of course implying that *He did not aim at the crown at all*.

The following sentences are all similarly objectionable :—

“I have long since learned to like nothing *but what you do*.”

“This subject was the Reformation *of Luther*.”

“You ought to condemn all the wit in the world *against you*.”

5. *Simple negligence in using sentences that are non-sensical.*

Careless writers are often betrayed into blunders as grave as those in the following sentences :—

“I presume that the sentence which the woman *underwent was not executed*.”

- “The most *ancient* treatise by a *modern* on this subject is said to be by a French physician.”
- “Channing’s mind was planted as thick with *thoughts* as a *backwood* of his own magnificent land.”
- “The increase of these *animals* is the most extraordinary instance of multiplication which is recorded in the annals of *mankind*.”
- “Two great sins, one of *omission* and one of *commission*, have been *committed*.”
- “Of the nineteen tyrants who started up under the reign of Gallienus, there was not one who *enjoyed* a life of peace or a *natural death*.”

Nothing makes a passage more absurd than the use of what are called *Mixed Figures*. We are accustomed to give point and force to what we say, by using apt illustrations; if, however, in the same sentence and in reference to the same thing, we use two or more illustrations that are incompatible and contradictory, there results what we call a mixed figure. Thus, if say that *Prejudices, like ivy, bind us with an iron hand*, we are guilty of a gross absurdity, because we compare the restraints of prejudice to the binding of ivy round a tree; and then, not content with the appropriateness of this simile, we add words referring not to ivy but to iron, implying that *ivy binds with an iron hand*.

The same kind of mixture occurs in each of the following sentences:—

- “Mackintosh’s philosophic mind throws a *luminous* radiance over that *intricate subject*, the criminal code.”
- “Friendship is a great solace to us in the midst of the *rude tempests* with which we are assailed in the *battle* of life.”
- “Let us *embark* into the *feature* on which this *question hinges*.”
- “I *bridle* in my struggling *Muse* with pain,
That longs to *launch* into a bolder strain.”

We now come to speak of the second rhetorical requisite for good composition, which we have denoted by the word *strength*, implying that quality which makes what is said as forcible and effective as possible. Although the perfection of forcible composition cannot be insured by mechanical helps, but depends principally upon the taste and judgment of the writer, and upon the originality and variety with which he handles his subject, yet certain rules may be laid down which conduce materially to this end. For the sake of arrangement we will discuss the subject of strength in composition first with regard to *words*, and then with regard to *sentences*.

1. WITH REGARD TO WORDS.

(1.) Every one will readily allow that some words are in themselves more forcible than others. As a general rule the great vigour of a language is confined to its common and homely words, and hence the best writers are distinguished by a great simplicity of diction. It is much to be regretted that during the past two or three centuries our language has lost so large a number of its vigorous and effective words, for which we have generally substituted long and ungainly equivalents from the Latin. It is impossible to read a single line of one of our great poets without admiring the exquisitely careful choice of appropriate words.

“ Not wholly in the busy world, nor quite
Beyond it, blooms the garden that I love.
News from the humming city comes to it
In sound of funeral or of marriage bells ;
And, sitting muffled in dark leaves, you hear

The windy clanging of the minster clock ;
 Although between it and the garden lies
 A league of grass, washed by a slow, broad stream,
 That, stirred with languid pulses of the oar,
 Waves all its lazy lilies, and creeps on,
 Barge-laden, to three arches of a bridge
 Crown'd with the minster towers.

The fields between
 Are dewy-fresh, browsed by deep-udder'd kine,
 And all about the large lime feathers low,
 The lime a summer home of murmurous wings."

Tennyson.

Very often a writer studies to give effect to his composition by using *alliteration*, i. e. by making several successive words or syllables begin with the same consonant sound, thus producing a regularity which, when wisely used, is very pleasing to the ear.

"There was a *little lawn* *islet*,
 By anemone and violet,
 Like mosaic paven."—*Shelley.*

"Where nor sun, nor shower, nor breeze
 Pierce the *pin*es and *tall*est trees,
 Each a gem engraven."—*Coleridge.*

"That orb'd maiden with white fire laden,
 Whom *mortal*s call the *moon*,
 Glides *glimmering* o'er my *fleece-like* floor
 By the midnight breezes strewn."—*Shelley.*

Again, words are sometimes pleasing or displeasing in reference not to their signification, but to their mere sound. Certain letters give a harsh character to words, while others have a melodious effect. The sibilant and guttural letters are not pleasing (*hiss, sweep, gutter, cockle, ganglion*), and an accumulation of consonants in a word makes it both unpleasing and difficult to pronounce (*adjudged, struggled, pledged*).

The letter *h* when initial often gives a vigorous character to a word, as in *horrible, hurl, hurry, high, hark*.

In all languages words that are the names of sounds are so constructed as in pronunciation to resemble those sounds; hence in our language the words *bang, boom, murmur, whisper, rattle, roar, whiz, etc.*

So also words by their sound may denote length or shortness, movements, bulkiness, difficulty, etc.

“Up the high hill he heaves the huge round stone,
The huge round stone resulting with a bound,
Thunders impetuous down and smokes along the ground.”

(2.) Much force is also added to a sentence by *brevity*, i. e. by compressing it into as few words as possible. Mere multiplication of words dilutes and weakens composition. He has attained great skill who can express his thoughts by a few well-selected words.

The simple sentence, “*I am too proud to be vain*” (Swift), is a compression of a great deal of meaning into a few words, so that it cannot be paraphrased without being lengthened considerably:—*A proud man is one who thinks highly of himself; a vain man is one who stoops to artifices in order to make others think of him more highly than he deserves; I have thus too much pride for myself to allow me to become meanly vain.* It will be readily seen that the few terse words of the original are far more forcible than the paraphrase.

Again, a simple passage from Lord Bacon, such as that at the opening of *Essay L. Of Studies*, contains such a close compression of thought that it cannot be explained without great multiplication of words.

“Studies serve for delight, for ornament, and for ability.
Their chief use for delight is in privateness and

retiring; for ornament is in discourse, and for ability is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one, but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies; simple men admire them; and wise men use them: for they teach not their own use; but that is a wisdom without them and above them, won by observation.

The additional force which brevity gives to a sentence may be aptly illustrated by our best proverbs, all of which are full of meaning and capable of application in a thousand different ways:—*Extremes meet. Ill weeds grow apace. A stone that is fit for the wall is never left in the way. It is easy to go afoot when one holds his horse by the bridle.*

In composition brevity is violated in three ways—by *tautology*, by *pleonasm* or *redundancy*, and by *verbosity*.

Tautology is the repetition of the same sense in different words.

“Particularly as to the affairs of this world integrity hath many advantages over all artificial ways of *dissimulation* and *deceit*; it is much the *plainer* and *easier*, much the *safer* and *more secure* way of dealing with the world; it has less of *trouble* and *difficulty*, of *entanglement* and *perplexity*, of *danger* and *hazard* in it. The arts of *cunning* and *deceit* do continually grow weaker and less *effectual* and *serviceable* to them that use them.”—*Tillotson*.

All such expressions as the following are tautological:—*plain and evident, clear and obvious, bounds and limits, verdant green, sylvan forest, ethereal sky.*

The unnecessary use of intensified superlatives is objectionable on the same ground:—*chiefest, extremest, most highest.*

Tautology is permissible when it is used intentionally for effect, as in the following sentences:—

“The *head* and *front* of my offending.”

“I am *astonished*, I am *shocked*, to hear such principles *confessed*, to hear them *avowed* in this house and country.”

Pleonasm or redundancy consists in the use of words which do not repeat the sense, but yet add nothing to it.

“This is the *universal* opinion of *all* men.”

foursquare, oftentimes, downfall, very excellent.

Pleonasm also is admissible when intended to give effect:—

We have seen with our eyes, we have heard with our ears.

Verbosity consists in a diffuse method of using words which have a meaning, but are valueless and unimportant. Sentences characterised by verbosity cannot be corrected by erasure like the preceding, but must be entirely recast. “*It would take a great deal of argument to convince me of the truth of that,*” is simply a prolix way of saying “*I doubt that.*” The use of such expressions as “the lamp of day,” “the fair sex” is objectionable.

2. WITH REGARD TO SENTENCES.

(1.) Frequently great force is added to a sentence

by constructing and arranging it so that certain phrases are parallel to each other, and contain words or groups of words which correspond each to each throughout. A sentence thus constructed is called a *Balanced Sentence*. This style of composition was almost always adopted by Dr. Johnson, a passage from whose works can generally be broken up into series of parallel sentence the terms of which correspond each to each.

“ *Contempt* | is the | *proper* | *punishment* | of *affectation*,
and *detestation* | is the | *just* | *consequence* | of *hypocrisy*.”

“ He *remits* his *splendour*, but *retains* his *magnitude*, and *pleases* more though he *dazzles* less.”

“ This part of his story may afford useful admonition and powerful encouragement to those whose abilities have been made for a time useless by their passions or their pleasures, and who *having lost one part* of life in *idleness* are tempted to *throw away* the remainder in *despair*.”

Sometimes the mere transposition of terms in a balanced sentence is very effective:—

“ Charity creates much of the misery it relieves, but does not relieve all the misery it creates.”

“ When reason is against a man, he will be against reason.”

“ Waller doubtless praised some whom he would have been afraid to marry, and perhaps married one whom he would have been ashamed to praise.”

When in parallel sentences the corresponding terms are intended to stand out in marked contradistinction the construction is said to be antithetical. Antithesis is generally used with effect in describing characters:—

“ He can buy, but he cannot gain; he can bribe, but he cannot seduce; he can lie, but he cannot deceive.”

"A bed is a bundle of paradoxes : we go to it with reluctance, yet we quit it with regret ; we make up our minds every night to leave it early, but we make up our bodies every morning to keep it late."

"The petition claims special notice, not only because it was the first active movement towards a separation from Rome, but because it originated, not with the king, not with the parliament, not with the people, but with the clergy themselves."

(2.) Strength is also given to a sentence by an apt use of illustration. Our use of proverbs is generally illustrative, as when we try to enforce lessons of promptitude by saying "*a stitch in time saves nine.*" The following passages derive much additional force from the illustrations which they contain :—

"True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."

"I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory."

"Him running on thus hopefully she heard,
And almost hoped herself ; but when he turned
The current of his talk to graver things,
In sailor-fashion roughly sermonising
On providence and trust in Heaven, she heard,
Heard and not heard him ; *as the village girl,
Who sets her pitcher underneath the spring,
Musing on him that used to fill it for her,
Hears and not hears, and lets it overflow.*"

"We have thought that the public mind in our country resembles the sea when the tide is rising ; each successive wave rushes forward, breaks and rolls back ; but the great flood is steadily coming on."

"Like the fool in the story, who ruined his dwelling by digging for gold, which, as he had dreamed, was concealed under its foundations, they laid waste one of

the noblest works of human genius, by seeking in it for buried treasures of wisdom which existed only in their own wild reveries."

"The law of our nature is that our judgment ripens as our imagination decays. We cannot at once enjoy the flowers of the spring of life and the fruits of its autumn, the pleasures of close investigation and those of agreeable error. We cannot at once sit in front of the stage and behind the scenes."

"The Gospel, formerly a forester, now became a citizen, and leaving the woods wherein it wandered, the hills and holes wherein it hid itself before, dwelt quietly in populous cities."

(3.) A judicious use should be made of what are called the Figures of Speech, the most important of which are here enumerated and explained.

1. Metaphor. A metaphor is a comparison which is implied in the language used.

We must *bridle* our passions. The town was *stormed*.

The words you utter are a very *dagger* to my heart.

"In the *shipwreck* of the State, trifles *float* and are preserved, while everything solid and valuable *sinks to the bottom* and is lost for ever."

2. Allegory. An allegory is a composition in which the principal subject is described by means of another subject resembling it. In an allegory there is thus a double meaning, the obvious and the implied. The parables of Holy Scripture are all allegorical. Other allegorical compositions in our own literature are Spenser's *Fairy Queen*, the *Pilgrim's Progress*, Thompson's *Castle of Indolence*, the *Vision of Mirza*, Swift's *Tale of a Tub*, and *Gulliver's Travels*.

A short allegory is called a fable.

3. Personification. Personification is a figure by which inanimate things are represented as actually living. The following example from Shelley's *Cloud* will illustrate:—

“I bring fresh showers for the thirsting flowers,
 From the seas and the streams;
 I bear light shade for the leaves when laid
 In their noonday dreams;
 From my wings are shaken the dews that waken
 The sweet birds every one,
 When rocked to rest on their mother's breast,
 As she dances about the sun.”

4. Hyperbole. Hyperbole is a figure by which more is expressed than is literally true.

“Upon the battle-field nothing could be seen but rivers
 of blood and heaps of slain.”
 “So frowned the mighty combatants, that hell
 Grew darker at their frown.”
 “I will multiply thy seed as the stars of the heaven, and
 as the sand which is upon the sea shore.”

5. Climax. This figure consists in the arrangement of the successive parts of a period in such a manner that they increase in strength to the last.

“I impeach Warren Hastings of high crimes and misdemeanours. I impeach him in the name of the Commons and House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honour he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all.”—*Burke*.

"In my affection to my country you find me ever true and invariable. Not the solemn demand of my person, not the vengeance of the Amphyctionic council, not the terror of their threatenings, not the flattery of their promises, no! nor the fury of those accursed wretches whom they roused like wild beasts against me, could tear this affection from my breast."

Demosthenes.

6. Irony. This is a mode of speech expressing a sense exactly contrary to that which is intended, there being something in the tone or manner of the writer or speaker which makes the real meaning apparent.

"It's a fine thing for a man in your position to be proved dishonest."

"You are very likely to succeed in your business if you are negligent and ignorant."

"And it came to pass that at noon Elijah mocked them, and said, Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth and must be awakened."

1 Kings, xviii. 27.

7. Metonymy. This figure, which is most frequently used in composition, consists in using, instead of the name of the thing which is intended, the name of another thing which is connected with it.

Sometimes the sign is put for the thing signified:—

"He carried away the *palm*."

"As loyal English citizens we obey the *crown*; as dutiful sons of the Church we reverence the *mitre* and the *altar*; as a law-abiding people we uphold the dignity of the *ermine*."

Sometimes the instrument is put for the person who uses it:—

"Cromwell set up parliaments by the *stroke of his pen*, and scattered them by the *breath of his mouth*."

“In this country *capital* employs many thousands of *hands*.”

“When his admonition failed to produce any effect, he called in the assistance of the *whip* and the *stocks*.”

Sometimes that which contains is put for that which is contained :—

“You cannot induce a drunkard to give up his *bottle*.”
This is a bitter *cup* for him to drink.
The *kettle* boils.

“I had rather be ruled by St. James’s than St. Giles’s.”

Sometimes an effect is put for the cause :—

“Can *gray hairs* make folly venerable ?”

Sometimes a part is put for the whole :—

The fleet consisted of fifty *sail*.

“I abjure all *roofs*.”

“The girl had seen but fifteen *summers*, but the life of the man had extended through seventy *winters*.”

Sometimes the abstract is put for the concrete :—

“We wish that *Labour* may look up here, and be proud in the midst of its toil ; we wish that *Infancy* may learn the purpose of its creation from maternal lips ; and that weary and withered *Age* may be solaced by the recollections which its suggests.”

CHAPTER VI.

PUNCTUATION.

PUNCTUATION is the art of dividing a written composition into sentences or parts of sentences by means of points or stops.

The meaning of a passage would be obscured if the words composing it were simply placed one after another in succession, without any arrangement to show how they are to be grouped. In speaking, a man makes pauses and alters his tone of voice in certain places, in order to assist his hearers in understanding him ; but in writing, helps of a different kind must be used. The object of punctuation is so to group words in composition as to make their collective meaning clear and unmistakable to the reader. They assist us in composition in the same way as signals upon a railway assist those in charge of trains.

It is a great mistake to suppose that punctuation marks serve no other purpose than to denote certain places at each of which the reader is required to make a pause. Their proper use is to help the mind of the reader to go exactly with the mind of the writer, and then, understanding the writer's meaning, the reader expresses it as intelligibly as he can, pausing or not pausing according to his own sense of propriety, but under no slavish control to the punctuation marks. In

such sentences as the following the comma certainly does not indicate a pause, for the pause is invariably made before the comma occurs :—

I told him ^ that, if you came, I would stay over to-morrow.

We are informed ^ that, during the illness of the complainant, the case cannot be heard.

In these sentences the position of the comma is determined by Rule 6 following, but the pause occurs in a different place.

We will lay down the important rules with regard to each of the punctuation marks in succession.

1. **The Comma.** This mark is used for the following purposes :—

(1.) *To separate the simple sentences that together form one period.*

John is here, but James has returned home.

I have written to Charles, and have sent your message to him.

“Many are called, but few chosen.”

“As the contumely is greater towards God, so the danger is greater towards men.”

“When I had concluded, I received the compliments of my audience, some of whom came and shook me by the hand, swearing that I was a very honest fellow, and that they desired my further acquaintance.”

(2.) *To mark off the distinct groups of words constituting a simple sentence.*

“On the eastern coast of the mountains, above Port Louis, in the Mauritius, upon a piece of land bearing the marks of former cultivation, are seen the ruins of two small cottages.”

“With observations like these, the prince amused himself as he returned, uttering them with a plaintive voice,

yet with a look that discovered him to feel some complacency in his own perspicacity, and to receive some solace for the miseries of life, from consciousness of the delicacy with which he felt, and the eloquence with which he bewailed them."

(3.) *To denote the omission of a word.*

"Anger prompts men to contention; avarice, to oppression."

Alfred was a good, wise, and valiant king.

"She reigns over a free, happy, and religious people."

"From law arises security; from security, curiosity; from curiosity, knowledge,"

"As a companion he was severe and satirical; as a friend, captious and dangerous; in his domestic sphere, harsh and jealous."

"War is the law of violence; peace, the law of love."

"Reading maketh a full man; conference, a ready man; writing, an exact man."

(4.) *To call separate attention to certain words or groups of words.*

Grammar, geography, and history, are useful studies.
He spoke with great learning, eloquence, and boldness.
Hope and fear, pleasure and pain, diversify our lives.

"She thought the isle that gave her birth
The sweetest, wildest land on earth."

"He has an absolute, immediate, and I may say personal control of the business."

"Reputation, virtue, and happiness, depend greatly on the choice of companions."

(5.) *To separate participial phrases from the sentences with which they are connected.*

The king being dead, his son succeeded him.

Relying on your promise, I will consent to go.

He returned, accompanied by a friend.

This man, forsaken by his friends, became desperate.

(6.) *To mark off phrases or sentences inserted in the middle of a sentence.*

Paul, the Apostle of the Gentiles, was born at Tarsus.
Victoria, the Queen of England, is beloved by her people.
This man, during a period of great affliction, bore up bravely.

“These great mountains, higher than any others in Europe, are visited annually by thousands of people.”

(7.) *To denote a pause after words repeated.*

“Few, few shall part, where many meet.”

“Mingle, mingle, mingle,
Ye that mingle may.”

“Turn ye, turn ye ; why will ye die ?”

(8.) *After a nominative of address.*

John, I wish to speak to you.

My dear sir, we have been waiting two hours.

“Friends, Romans, countrymen, lend me your ears.”

The Semicolon. This punctuation mark is used for the two following purposes:—

(1.) *To denote a more distinct separation between sentences than could be denoted by a comma.*

“Reading maketh a full man ; conference, a ready man ; and writing, an exact man. And, therefore, if a man write little, he had need have a great memory ; if he confer little, he had need have a present wit ; and if he read little, he had need have much cunning to seem to know that he doth not. Histories make men wise ; poets witty ; the mathematics, subtle ; natural philosophy, deep, moral, grave ; logic and rhetoric, able to contend.”

“Truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love-making or wooing of it ; the knowledge of truth, which is the presence of it ; and the belief of truth, which is the enjoying of it ; is the sovereign good of human nature.”

(2.) *To mark off into groups the sentences or phrases in a period, when they are already separated from each other by commas.*

“Truth may perhaps come to the price of a pearl, that showeth best by day ; but it will not rise to the price of a diamond, that showeth best in varied lights.”

“I testified the pleasure I should have in his company ; and my wife and daughters joining in entreaty, he was prevailed upon to stay to supper. The stranger’s conversation, which was at once pleasing and instructive, induced me to wish for a continuance of it ; but it was now high time to retire, and take refreshment against the fatigues of the following day.”

3. The Colon.

(1.) This is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon.

“For the training of goodness, the ancient reliance was on the right discipline of habit and affection : the modern is rather on the illumination of the understanding.”

“Princes have courtiers and merchants have partners ; the voluptuous have companions and the wicked have accomplices : none but the virtuous can have friends.”

(2.) It is also used before a quotation that is introduced without any connecting particle, or not closely dependent upon the words that introduce it.

“The New Testament gives the Divine character in a single sentence : ‘God is love.’”

“Know then this truth,—enough for man to know :
Virtue alone is happiness below.”

4. The Period.

(1.) This is used to separate complete sentences from one another.

“Thought engenders thought. Place one idea on your

paper, another will follow it, and still another, until you have written a page. You cannot fathom your mind. There is a well of thought there which has no bottom. The more you draw from it, the more clear and fruitful will it be."

"Then we could not weep. Now we could not cease to weep. We heard little. We saw less. We found ourselves in our bereaved dwelling. There was a well-known step. We could not catch it though our ear strained its sense."

(2.) It is also used after abbreviations.

V.R.	Co.	LL.D.	MSS.	M.A.
G.P.O.		A.D.	P.M.	F.R.S.

"Consult the statute; *quart.* I think it is,
Edwardi sext. or prim. et quint. Eliz."

5. The Note of Interrogation.

This is used after questions. Its proper place undoubtedly is at the *beginning* of a question, where it is placed in Spanish, but our custom is to place it at the end.

When do you propose to leave town?
Is your friend better this morning?
"I suppose, sir, you are his apothecary?"

It is not used when a question is *stated* but not *asked*.

"I asked him why he wept."
We are going to inquire where he was last seen.

6. The Note of Exclamation.

This is used after interjections, invocations, or words expressing vehement feeling.

What an awful thing this is!
Alas! you should have told me this before.
"Whereupon, O King Agrippa! I was not disobedient to the heavenly vision."

“Me miserable!”

“That it should come to this!”

“But two months dead! nay, not so much! not two!”

Other punctuation marks are:—

The Parenthesis (), used to mark a sentence thrown in between the parts of another sentence. “The night (it was the middle of summer) was fair and calm.”

The Dash (—) marks a break in a sentence, or an abrupt transition.

“Here lies the great—false marble, where?

Nothing but sordid dust lies here.”

“If thou be’st he,—but oh! how fallen!”

The Hyphen is used to connect compound words, *ever-loving, quick-sailing*.

The Guillemets, or quotation points (“ ”), mark words as quotations; the single points (‘ ’) mark a quotation within a quotation.

The Apostrophe (’) indicates the elision of one or more letters of a word, *e’en, ’gan, the boy’s book, thro’*.

The Diæresis (¨), when placed over either of two contiguous vowels, shows that they are to be pronounced separately, *aërial, Coösa*.

EXERCISES IN ENGLISH GRAMMAR.

THE ALPHABET.

1. Write down six words for each distinct sound of the following letters:—*c, g, th, ch*.
2. How many ways have we for denoting the same vowel sound as in the word *fate*? Give instances of each.
3. Explain why certain consonants are called *liquids*, and give six words for each liquid, to illustrate your explanation.
4. Give words (six of each) to show when the following letters are silent:—*b, t, g, k, l*.

THE PARTS OF SPEECH.

5. Write out the names of the parts of speech, and give six instances of each.

SUBSTANTIVES.

6. Explain the difference between proper and common substantives, and show in what cases proper substantives become common.
7. Several words taken together sometimes make only one part of speech. Give six instances, each containing more words than parts of speech.
8. Give six sentences showing that
 - (a) A participial substantive may consist of more than one word.
 - (b) Participial substantives may govern the objective case.
9. Explain clearly why we make the plurals of some substantives end in *-es* instead of *-s*, and show that what you say concerns the words we *speak* more than those we *write*. Why does not the plural of *monarch* end in *-es*?

10. Write down four substantives.

- (a) Having no singular number.
- (b) Having no plural number.
- (c) Having foreign plurals.

11. Why do we say that in English there is, properly speaking, no gender? Show how it follows, from what you say, that we cannot recognize a *neuter* gender.

12. What means have we for distinguishing the nominative and objective cases of substantives? Does this hold with regard to pronouns as well.

13. Give four instances of a nominative following and an objective preceding the verb.

14. Give eight sentences, each containing a nominative absolute, and show that the following sentence does *not* contain one :—

Henry slipping from the wall, he dragged John down with him.

15. Write down eight instances of the possessive case when it does *not* denote possession.

16. Mention the various kinds of the objective case, and give three examples of each.

ARTICLES.

17. We call *an* (or *a*) an *indefinite* article, and yet in one respect it is *most definite*. What is the meaning of this, and why then do we use the word *indefinite*?

18. What is the proper rule to be observed for the position of the article with regard to the word which it limits?

ADJECTIVES.

19. Give six instances illustrating each way, in which an adjective may qualify a substantive?

20. Why does it seem wrong to say, "*This cup is fuller than that?*" Show what we mean by using such expressions.

21. Why would it be wrong to say, "*John is the oldest of the two brothers?*"

PRONOUNS.

22. Compare the pronouns with the articles and adjectives, with regard to their function.

23. Explain clearly what is the difference between the use of a possessive pronoun and a pronoun in the possessive case.

24. In what ways do we, in English, denote possession besides by using the possessive case? Give instances.

25. What is the meaning of the term *demonstrative*? Show clearly why certain pronouns are called by this name?

26. Give six sentences each containing the word *as* used as a relative pronoun; and six other sentences each containing the word *but* used as a relative pronoun.

27. Why is *it* sometimes called an *indeterminate* pronoun? Show why it is *not* indeterminate in the following sentence:—*It is dangerous to throw stones.*

28. What are personal pronouns? Why is it preferable to include *he* among the demonstratives?

VERBS.

29. Classify the verbs, and give six sentences each containing a transitive verb, and six others containing the same verbs used as intransitive.

30. Write down as many different forms as you can of the present tense of the verb *to see*, and point out, where necessary, the difference in their signification.

31. Explain, with examples, the difference between the active and the passive voice, and point out the objection to speaking of active or passive *verbs*.

32. Give four sentences each containing a verb in the indicative mood, and four others to illustrate the use of the imperative and subjunctive moods.

33. How in English do we form the perfect tenses?

34. What peculiarity is there in the method of forming the perfect tenses of verbs of motion? Is there any difference between *He is arrived* and *He has arrived*?

35. How many methods have we in English for denoting future time without using a verb in the future tense? Give instances of each.

36. Point out the proper use of *shall* and *will*. What is the difference between *I shall go out* and *I will go out*?

37. Point out the difference between the use of the infinitive mood and the supine.

38. What is the objection to speaking of active and passive verbs ?

39. Write down twelve words which, though having the form of participles, should be regarded as adjectives. (See page 50.)

40. Explain clearly why it is that we have not recognized in our classification the division of verbs into *regular* and *irregular*.

41. What mistake is commonly made in using the verbs *lay* and *lie* ? Point out the proper use of each, and illustrate by inserting each appropriately in three sentences.

ADVERBS.

42. Write down sentences to show what parts of speech the adverbs may limit or qualify.

43. In some respects adverbs resemble adjectives, pronouns, and prepositions. What are these respects ?

PREPOSITIONS.

44. Write down six pairs of sentences showing that prepositions sometimes denote *locality*, and sometimes other relationships.

45. Write down six sentences showing sometimes the preposition comes *after* the objective case which it governs.

46. Mention eight words that may be used either as prepositions or adverbs, and insert each in *two* sentences to illustrate this.

CONJUNCTIONS.

47. Mention the principal correlative conjunctions, and insert each pair properly in a sentence.

SYNTAX.

48. What distinction do you make in grammar between the following words, *qualify*, *limit*, *modify* ?

49. What is the difference between *government* and *agreement* ?

50. Criticise the following sentence :—*Neither William nor his brother have arrived.*

EXERCISES IN PARSING.

The student must parse the words in each exercise fully according to the scheme and model on pages 80 and 81.

1. John has bought three chairs for placing in his study.
2. We are going to London, if the weather is favourable.
3. The servant opened the door, but it has been closed again.
4. The house where we were living lay at a short distance from the village.
5. After the cloth had been removed, he asked me to accompany him into the garden.
6. After any of these interviews, of which there were several, she usually retired to her room.
7. Good fortune seemed resolved to keep away from our house.
8. We had at last the satisfaction of seeing in the distance our house, which had been illuminated for the occasion.
9. As the fair happened on the following day, I proposed going with my two friends.
10. "And the gospel ended, shall be said or sung this creed, the people still standing as before."
11. He must have said something to that effect, or John would not have written thus.
12. She glided off unperceived through the door which I had just opened.
13. I am beginning to think my situation more tolerable, now you have come to visit me.
14. The man who writes thus may be an excellent man, but he will not be suitable for filling this situation of which I have spoken to you.
15. If I wish to remain here, what difference does it make to you?
16. I shall not have the pleasure of seeing you to-morrow, for a friend whom I expect will meet me in the city early.
17. We consider his conduct unjust and ungrateful, and are thankful that he is going to be reprimanded.
18. Tell me whether you are prepared to support me in claiming this privilege.

19. I went to walk by the river-side, for reading had wearied me, and I felt lonely.

20. As you are professedly an admirer of simple nature, I will venture to send you a poem, which, on that account, I hope will be recommended by the subject.

EXERCISES IN ANALYSIS OF SENTENCES.

Each exercise must be written carefully by the pupil, according to the specimens on pages 64 to 79.

1. "But any man that walks the mead,
In bud, or blade, or bloom, may find,
According as his humours lead,
A meaning suited to his mind.
And liberal applications lie
In art like nature, dearest friend ;
So 'twere to cramp its use, if I
Should hook it to some useful end."

Tennyson's "Daydream."

2. "Branches they bore of that enchanted stem,
Laden with flower and fruit, whereof they gave
To each, but whoso did receive of them,
And taste, to him the gushing of the wave
Far, far away did seem to moan and rave
On alien shores ; and if his fellow spake,
His voice was thin, as voices from the grave ;
And deep-asleep he seemed, yet all awake,
And music in his ears his beating heart did make."

Tennyson's "Lotos-eaters."

3. "He that has light within his own clear breast
May sit i' the centre, and enjoy bright day ;
But he that hides a dark soul and foul thoughts
Benighted walks under the mid-day sun ;
Himself is his own dungeon."—*Milton's "Comus."*
4. "We left behind the painted buoy
That tosses at the harbour-mouth ;
And madly danced our hearts with joy,
As fast we fled to the south.

How fresh was every sight and sound
 On open main or winding shore!
 We knew the merry world was round,
 And we might sail for evermore."

Tennyson, "A Voyage."

5. "Between the dark and the daylight,
 When the night is beginning to lower,
 Comes a pause in the day's occupations,
 That is known as the children's hour."

Longfellow.

6. "In place there is licence to do good and evil; whereof the latter is a curse; for in evil the best condition is not to will; the second, not to can; but power to do good is the true and lawful end of aspiring. For good thoughts (though God accept them) yet towards men are little better than good dreams, except they be put in act."—*Bacon, "Essay of Great Place."*

7. "By this time the equipage of the strolling company was arrived at the village, which, it seems, had been apprised of our approach, and was come out to gaze at us; for my companion observed that strollers always have more spectators without doors than within."—*Goldsmith's "Vicar of Wakefield."*

8. "As he was one day walking in the street he saw a spacious building, which all were, by the open doors, invited to enter; he followed the stream of people, and found it a hall, or school of declamation, in which professors read lectures to their auditory. He fixed his eye upon a sage raised above the rest, who discoursed with great energy on the government of the passions."—*Johnson's "Rasselas."*

9. "Such an army as has been described was not very likely to enslave five millions of Englishmen. It would, indeed, have been unable to suppress an insurrection in London, if the trainbands of the city had joined the insurgents. Nor could the king expect that if a rising took place in England he would obtain effectual help from his other dominions."—*Macaulay's "History of England."*

10. "The evasion therefore of general assent, when men come to the use of reason, failing as it does, and leaving no difference 'tween those supposed and innate other truths that are after-

wards acquired and learnt, men have endeavoured to secure an universal assent to those they call maxims, by saying that they are generally assented to as soon as proposed, and the terms they are proposed in understood: seeing all men, even children, as soon as they hear and understand the terms, assent to these propositions, they think it is sufficient to prove them innate."—*Locke.*

EXERCISES IN ENGLISH COMPOSITION.

Write down the exact meaning and the part of speech of each of the following words, and illustrate their use by inserting each of them in a sentence.

- I. *contemn, irremovable, morbid, brawny, to oscillate, trope, prescience, sporific, transfix, warp.*
- II. *contusion, obtrusive, intrude, pertinent, impertinent, ominous, dire, inured, specious, impale.*
- III. *cursor, discursive, incur, recur, defer, differ, adverse, averse, admit, permit.*
- IV. *repudiate, versatile, resentment, presentment, pertinacious, diffuse, profusion, rue, forebode.*
- V. *cutaneous, travesty, decimate, recondite, to amerce, deleterious, adventitious, probity, explicit, implicit.*

Paraphrase the following passages so as to explain them:—

VI. "The virtue of prosperity is temperance; the virtue of adversity is fortitude; which in morals is the more heroic virtue. Prosperity is the blessing of the Old Testament; adversity is the blessing of the New: which carrieth the greater benediction and the clearer revelation of God's favour. Yet even in the Old Testament, if you listen to David's harp, you shall hear as many herelike airs as carols; and the pencil of the Holy Ghost hath laboured more in describing the afflictions of Job than the felicities of Solomon. Prosperity is not without many fears and distastes, and adversity is not without comforts and hopes. We see in needleworks and embroideries, it is more pleasing to have a lively work upon a sad and solemn ground

than a dark and melancholy work upon a lightsome ground : judge therefore of the pleasure of the heart by the pleasure of the eye. Certainly virtue is like precious odours, most fragrant where they are incensed or crushed; for prosperity doth best discover vice, but adversity doth best discover virtue."

Bacon's Essays, v.

VII. "To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humour of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies; simple men admire them; wise men use them: for they teach not their own use, but that is a wisdom without them and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider."—*Bacon's Essays, L.*

VIII. "Do not charge most innocent nature,
As if she would her children should be riotous
With her abundance; she, good cateress,
Means her provisions only to the good
That live according to her sober laws,
And holy dictate of spare temperance:
If every just man that now pines with want
Had but a moderate and beseeming share
Of that which lewdly-pampered luxury
Now heaps upon some few with vast excess,
Nature's full blessings would be well dispens'd
In unsuperfluous even proportion,
And she no whit encumbered with her store;
And then the Giver would be better thank'd,
His praise due paid: for swinish gluttony
Ne'er looks to heaven amidst his gorgeous feast,
But with besotted, base ingratitude
Crams and blasphemous his Feeder."

Milton's "Comus."

IX. "Self-reverence, self-knowledge, self-control,
These three alone lead life to sovereign power.

Yet not for power (power of herself
 Would come uncall'd for), but to live by law,
 Acting the law we live by without fear;
 And, because right is right, to follow right
 Were wisdom in the scorn of consequence."

Tennyson's "Enone."

X. Describe in your own words the scenes of the pictures in the following extract:—

"One seem'd all dark and red—a tract of sand,
 And some one pacing there alone,
 Who paced for ever in a glimmering land,
 Lit by a low large moon.

"One show'd an iron coast and angry waves,
 You seem'd to hear them climb and fall
 And roar rock-thwarted under bellowing caves,
 Beneath the windy wall.

"And one a full-fed river winding slow
 By herds upon an endless plain,
 The ragged rims of thunder brooding low,
 With shadow-streaks of rain.

"And one, the reapers at their sultry toil,
 In front they bound the sheaves; behind
 Were realms of upland, prodigal in oil,
 And hoary to the wind."

Tennyson's "Palace of Art."

In how many different senses can each of the following words be used? Illustrate your answer by placing each of them appropriately in a separate sentence for each different meaning it may have.

XI. *degree, sense, grain, grave, intimate, kind.*

XII. *lay, mean, affect, end, plan, bank.*

XIII. *order, plate, practice, ground, room, wing.*

XIV. *table, train, carriage, intent, handle, hold.*

Distinguish between the following pairs of words, and place each word in a sentence so as to illustrate the distinctions you make, as on pages 116-118.

XV. *lazy—idle; prescribe—proscribe; condemn—condemn; infectious—contagious.*

XVI. *difference—distinction; pleasure—happiness; deceitful—deceptive; reason—cause.*

XVII. *consequence—result; simulation—dissimulation; strength—force.*

XVIII. *to reprove—to rebuke; awkward—clumsy; actual—real.*

XIX. *to compare to—to compare with; insolent—impertinent; handsome—pretty; apt—fit.*

XX. *education—instruction; despair—diffidence; cloak—paliate.*

XXI. *contrary—opposite; enthusiasm—fanaticism—bigotry; hatred—malice; to rotate—to revolve.*

XXII. Criticise the following extracts:—

“Our language, in many instances, offends against every part of grammar.”—*Swift*.

“*Nowadays* is a common word, and used by the best writers; but barbarous.”—*Johnson*.

Correct or justify the following sentences, giving your reasons in each case.

XXIII. “The salt-merchants, the grocers, the confectioners conspired together to adulterate the articles in which they dealt in a thousand ways.”

“I have heard this great student censured for neglecting his official duties; but it would be necessary to decide on this accusation to know the character of his accusers.”

“The beaux of that day used the abominable art of painting their faces, as well as the women.”

“The great original author of *Hudibras* has been censured for exposing to ridicule Sir Samuel Luke, under whose roof he dwelt, in the grotesque character of his hero.”

“This man may claim a place in the temple of glory which he is not filled.”

“*Wolsey* left at his death many buildings which he had begun

in an unfinished state, and which no one expects to see complete."

"The dead are only happy, and the dying."

"One wretched actor only deserted the sovereign."

XXIV. "It is a hereditary aristocracy which alone can be depended upon in such a contest, because it only possesses lasting interests which are liable to be affected by the efforts of tyranny."

"They only called to ask how we were."

"Death only this mysterious truth unfolds."

"We met William yesterday, and all thought he looked so well."

"Everyone enjoyed himself because it was such a lovely night, and we all had such fun in the walk home."

"If it has been shown that the foundations of our systems of logic are falsely laid, an essential service has been rendered to the future logician, and smoothed his way to what Locke calls 'a very different sort of logic and critic' from any with which he has hitherto been made acquainted."

XXV. "How unfortunate then was James Naylor, who, desirous of entering Bristol on an ass, Hume informs us that all Bristol could not afford him one."

"It has been already mentioned how he proceeded from the Cape of Good Hope to Buenos Ayres, and the disastrous result of that expedition."

"The sublime Longinas, in somewhat a later period, preserved the spirit of ancient Athens."

"The French theatre has produced a species of comedy of still a graver turn."

"The mechanism of clocks and watches were totally unknown."

"The palace of Pizarro, together with the houses of several of his adherents, were pillaged by the soldiers."

XXVI. "This woman, with her twelve children, were notorious robbers."

"The riches of their arms and apparel were conspicuous in the foremost ranks."

"Severe the doom that length of days impose,

To stand sad witness of unnumber'd woes."

"The *it* together with the verb *to be* express states of being

"The number of inhabitants were not more than four millions."

"There is betwixt that smile we would aspire to,
That sweet aspect of princes and our ruin,
More pangs and fears than war or women have."

XXVII. "A multitude of their words approaches to the Teutonic form, and therefore affords excellent assistance."

"The other party is by no means inferior in the felicities of their style."

"We see plainly that it is neither Osmyn nor Jane Shore that speak."

"Either a pestilence or a famine, a victory or a defeat, an oracle of the gods or the eloquence of a daring leader, were sufficient to impel the Gothic arms."

"These are the blessings which political and intellectual freedom have brought in its train."

"An officer on European and on Indian service are in very different situations."

"Homer as well as Virgil were translated, and studied on the banks of the Rhine."

XXVIII. "This letter is one of the best that has been written by Lord Byron."

"No people ever was more rudely assailed by the sword of conquest than those of this country."

"Nothing but frivolous amusements please the insolent."

"Nothing but clearness and simplicity are desirable."

"We are still at a loss who civil power belongs to."

"Thou, Nature, partial Nature, I arraign."

"The praise of the warrior, the statesman, or the orator, furnish more splendid topics for ambitious eloquence."

"The literature of France, Germany, and England are at least as necessary for a man born in the nineteenth century as that of Rome and Athens."

XXIX. "Olympus with its multitude of stately, celestial natures, dwindle before the solitary, immutable throne of Jehovah."

"The duchy of Pomerania, with the Island of Rugen, were ceded by Sweden to the Danish crown."

"It is from no want of poetical disposition that there have been, since the rise of free institutions, so little real poetry."

"Such was the Roman Saturnalia, the favourite recreations of Paganism."

"The masterly boldness and precision of his outline, which astonishes those who have trodden parts of the same field, is apt to escape an uninformed reader."

"But Ferdinand did not do this, and hence has arisen boundless calamities to his country."

"The consequences to the much more numerous class remains to be taken into account."

XXX. "These were the terms in which the sale of a patent were communicated to the public."

"He knew that an appearance of morals and religion are useful in a society."

"The richness of her arms and apparel were conspicuous in the foremost rank."

"The use of fraud and perfidy, of cruelty and injustice, were often subservient to the propagation of the faith."

"Those whose profession or whose reputation regulate public opinion."

XXXI. "It is indeed ludicrous, looking back through the vista of forty years."

"Cyrus did not wait for the Babylonians coming to attack him."

"The question is not whether a good Indian or a bad Englishman be most happy, but which state is most desirable."

"It is refreshing to see those just and manly sentiments, after the sickly partiality for Roman Catholic agitators, which for the purposes of faction have so long pervaded many of his party."

"No one can have lost their character by this sort of exercise."

"Everything that painting, music, and even place furnish, were called in to please the audience."

"Let me see; who do I know among them?"

"The cherished plan of publication between Leicester and I was thus announced."

XXXII. "It was universally expected that his first act upon being elevated to the office of Prince Regent, would have been to have sent for Lords Grey and Grenville."

"If I had known of it before, I would not have allowed you to have sent the letter."

"Two municipal officers intimated that the people were crowding round the gates of the prison, and praying for instructions ; but they did nothing."

"Mark the beautiful variety of colour of the rainbow, and now let us consider its cause."

"He hath made him to be sin for us who knew no sin."

"When a conjunction is to be supplied it is called a syndeton."

"A man may see a metaphor or an allegory in a picture, as well as read them in a description."

"The Catholic party is by no means inferior in the felicities of their style."

"In every ward one of the Council took every man's book and sealed them, and brought them to Guildhall to confront them with the original."

Criticise the following sentences, in each case stating your objection clearly.

XXXIII. "It has the (in such a matter) valuable sanction of the law."

"Upon them (the European civil servants of the East India Company) in consequence devolve the duties of dispensing justice to millions of people."

These bad passions throw dust in men's eyes, so that they cannot see how blind they are.

The country in winter appears the most desolate and gloomy time.

Like the butterfly, our brilliant life is short.

It is very pleasant being able to take an evening walk through the woods.

"The happy dispositions of some persons cast clear sunlight over all the wild intricacies of their paths."

The owl calling from his hiding-place was the only sound which broke the stillness of midnight.

"A working man is more worthy of honour than a titled plunderer who lives in idleness."

XXXIV. "No one as yet had exhibited the structure of the human kidneys, Vesalius having only examined them in dogs."

"To one so gifted in the prodigality of heaven, how can we approach in any other attitude than that of prostration?"

"There is a certain tune in every language to which the ear

of a native is set, and which often decides on the preferable pronunciation, though entirely ignorant of it."

"The rise and fall of the Roman Empire is by far the most remarkable event which has occurred in history. It is hard to say whether the former or the latter is most worthy of profound study."

"The peasants who flocked into Saragossa brought with them, as into Athens when besieged by the Lacedæmonians, the seeds of a contagious malady."—*Peninsular War.*

"The true mark of the highest class of genius is not universality of fame, but universal admiration by the few who can really appreciate its highest works."

"External events of no light weight soon, however, occurred, which convinced the heroic princess that her attempt, for the present at least, had permanently failed of success."

XXXV. "It is owing to his advice that the general plan of the campaign, afterwards so admirably carried into execution, is to be ascribed."

"It is to this last new feature in the Game Laws to which on the present occasion we intend to confine our notice."

"The chief mistakes made by the Irish in pronouncing English lie for the most part in the sounds of the vowels *a* and *e*."

"They justly entitle Sappho to the lofty title of the tenth Muse."

"The writings of Buchanan, and especially his Scotch history, are written with great strength, perspicuity, and neatness."

"Some writers have confined their attention to trifling minutiae of style."

"If in ordinary times greater deference is paid to one class of peers more than to another, it is to that which is most adorned by intellect."

"The miracle which genius produced, it may repeat, whenever the same happy combination of circumstances and persons shall occur together."

"The Inquisition arrested the progress of general intellectual advancement."

XXXVI. "When the Emperor Alexander elevated the standard of the cross, he invoked the only power that ever has, or ever will, arrest the march of temporal revolution."

“It is not worthy of the powers of its author, who can, and has at other times, risen into much loftier ground.”

“This marriage shared the fate of nearly all in every rank which are formed by parental authority, before the disposition has declared itself, the constitution strengthened, or the taste formed.”

“Wherein then is to consist the freedom of the heart? We answer, in self-government upon a large scale—in so dealing with his years and months as shall impart a certain orderly liberty to his days and hours.”

“In the reign of Henry VII. a law was passed forbidding money to be lent out on interest.”

“Through the good government of Henry VII., in which reign commerce flourished greatly.”

LIST OF SUBJECTS SUITABLE FOR ESSAYS TO BE
WRITTEN BY THE STUDENT.

1. A visit to the country.
2. Ruins.
3. The fireside.
4. The faces in a crowd.
5. Dull days.
6. Perseverance.
7. "All is not gold that glitters."
8. "It is easy to go afoot when one holds his horse by the
bridle."
9. Disappointment.
10. Spring.
11. Summer.
12. Autumn.
13. Thoughts on a book-shelf.
14. Regrets for the disappearance of stage-coach travelling.
15. The force of habit.
16. "Knowledge is power."
17. A visit to a picture-gallery.
18. Pleasant recollections of difficulties and dangers of travel-
ling.
19. A cathedral aisle.
20. Winter amusements.
21. Courtesy.
22. Patriotism.
23. On mistaking moral courage for cowardice.
24. Making the best of things.
25. Toleration.
26. National character as indicated by national proverbs.
27. The discipline of study.
28. Favourite studies.
29. Representative government.
30. The teachings of legendary history.
31. National peculiarities.
32. The utility of sumptuary laws.

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